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ARTICLES

Introduction

The key question posed by this General Issue in Mester's thirty-sixth year is what role do memory and history play in the critical study of literary, linguistic, and visual cultures across the English worlds. We invited submissions that analyze the ways in which the various forms of memory, such as remembering, forgetting, and forgiving, shape the anatomy of the personal and the political. We were curious to examine the effects of amnesia, melancholia, and nostalgia as ethics of survival and/or repression on cultural production and individual memory. We asked who and what inform the different narratives of cultural commemoration? How do authorities construct and re-construct history? Is memory a human right? Who is allowed to remember? While thinking through these and other similar questions, we wanted to investigate the role played by Literary and artistic contributions in such rich processes. The following twelve articles you are about to read contemplate these issues from a variety of perspectives. After reading them, we hope that you will feel compelled to continue discussing the philology of answers given by our astute contributors and raise some of your own questions. In this way our Special Issue will have fulfilled its main purpose of creating new openings for further intellectual expatiation.

Missing are submissions researching Central American and Portuguese themes, which we hope to see in the future. The essays also vary in the expressive media they analyze and there should be something for those interested not only in Itinerary but also in critical theory, cultural, gender, and visual studies. Choosing these particular twelve among the nearly seventy submitted articles was not an easy task and we would like to acknowledge the contributions by those who did not enter this and whose articles you might read in another journal instead.

The members of the Editorial Board did an excellent job of carefully reading through all of the numerous essays and then overseeing various revisions of those that were recommended for publication.

Zegarra, Chrystian, The Cambridge Companion to Mario Vargas Llosa,

Cyber-Activism: Loos Identity and Strong Iconography

Merlin H. Hellen Borrache
University of New Zealand

Abstract

The cyber-activist collective Anonymous has created a powerful visual representation through the use of three key symbols: the mask, the headless suit logo, and its signature. Those images appear in almost all the campaigns launched by the collective and are part of Anonymous' visual identity, becoming important carriers of identification, which is understood here according to Kenneth Burke's theory. In this paper, I argue that, through the use of those symbols as means to promote identification, Anonymous created a cyber-activist brand that can be used by anyone who wishes to use the name and appeal of the collective to promote his/her message.

1. Introduction

Seen in protests from all over the world, Anonymous presents itself as a cyber-activist collective without a fixed ideology. The collective makes use of cyber-activists practices and have a culture of its own and, in a phenomena that can be explained through identification, Anonymous was able to gather a massive community around its campaigns. Norton summaries the presence of the collective, its fluid identity, and its worldwide power in the following fragment:

Anonymous has broken the bounds of the digital and pushed its way out onto the streets, it has become a radical movement unlike any other. It doesn't have a founding philosopher or a manifesto; there's no pledge or creed. It's true that Anonymous does have a politics, but it's hardly a specific platform—just a support for online freedom and a rage at anyone who tries to curtail it. No, what Anonymous has become, in reality, is a culture, one with its own distinctive iconography (the Fawkes masks, the headless man in the business suit), its own self-referential memes, its own coarse sense of humour. And as Anonymous campaigns have spread around the

world, so too has its culture, bringing its peculiar brand of cyber-rebellion to tech-savvy activists in Eastern Europe, Asia, Latin America, and the Middle East. Like a plastic Fawkes mask, Anonymous is an identity that anyone can put on, whenever they want to join up with the invisible online horde.

Because of its loose identity and strong iconography, Anonymous has become a kind of brand that can be used to give credibility to any idea promoted under its symbols. As with any brand, visual identity plays an important role since it will determine how the organization will be recognized by others; and Anonymous has been doing a great job in this respect. The collective has created a wide range of audio-visual content by exploring symbols that already exist, in what is called a remix culture. This creation and re-appropriation are possible because of the digital nature of the Internet, which allows users to easily manipulate and re-purpose images. Joss Hands characterizes the remix possibilities as a culture which takes "all kinds of texts already in the public domain, and - with the aid of cheap consumer electronics - [cuts] them up, [sample] them and [mix] together, so that new contexts generate new meanings" (73).

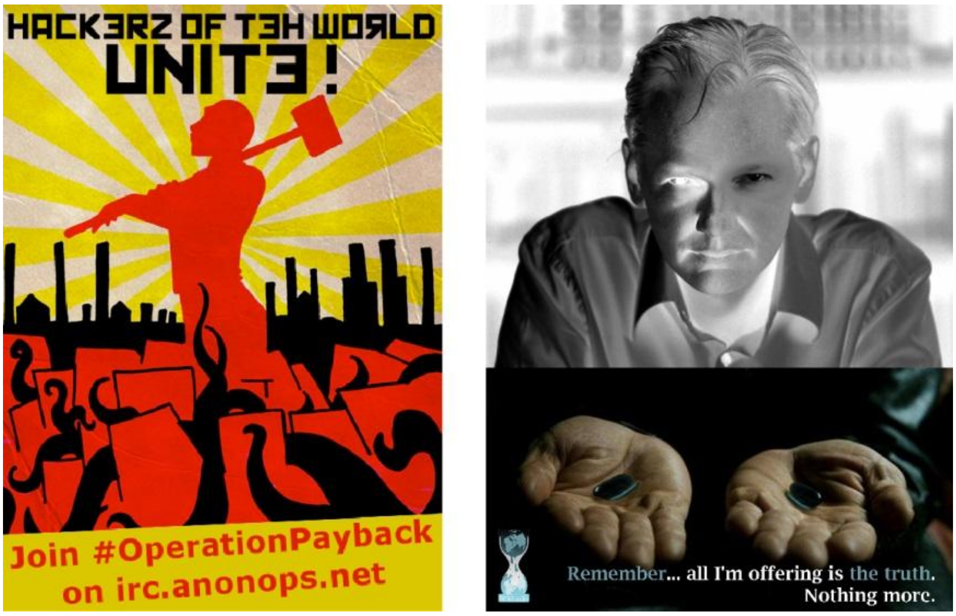


Figure 1 . Remix Culture as Used by Anonymous in #OperationPayBack Anonymous. "Propaganda Material". Oppaperstorm. Web. 03 Nov. 2015.1

Anonymous took the best out of the possibilities afforded by the remix culture and the web in order to create powerful images and symbols that stand for the collective as well as its campaigns. For instance, Gabriella Coleman ("Aesthetic") affirms Anonymous "would be far weaker as a phe-

nomenon without the masks, without their fantastic art work, without those videos", and adds that "Anonymous is a faceless phenomenon that is everywhere represented via their artistic output". Thus, the importance of the visual identity created by the collective is part of its power.

As a result, the symbols are important carriers of identification, since they allow the transfer of one's energy from the image to the collective, reinforcing the process of community-gathering. Moreover, as those symbols are usually based on pre-existent icons, people can engage with the content in a critical manner, making associations and building meanings from what is already known about the images. Anonymous' symbols can be analysed in terms of kinds of identification and strategies, according to the definitions that I discuss below. In this paper, I focus on the three main symbols used by Anonymous: the Guy Fawkes mask, the headless suit in front of what look likes the United Nations logo, and Anonymous' signature. Those symbols pervade all the campaigns created by Anonymous. Before moving to the analysis of the symbols, it is important to understand how identification operates.

2. Burke's Identification

The use of identification as a mean to persuade has been observed since Ancient Greece, when Aristotle proclaimed the importance of using commonplaces and understanding the audience to promote persuasion. However, Aristotle concentrates his efforts in a rhetoric that is all about convincing and does not give particular attention to the term identification itself. It is Kenneth Burke who constructs a theoretical approach to rhetoric that has identification as the essential aspect of persuasion and, consequently, as the key term of his theory. Burke departs from a perspective based on drama that analyses the use of language as a symbolic system to induce cooperation among human beings.

In order to understand Burke's idea of identification, we should first look at his definition of human beings. Burke ("Man" 493) affirms that people are symbol-using animals whose experiences define the symbolic system used by them and who are in turn defined by it. The author also differentiates identity from the self, defining identity as a social product that is created through the symbolic interaction between individuals, whereas the existence of the self is denied. He affirms that "identity is an active process in which 'I' is merely a unique combination of potentially conflicting corporate 'we's'" (Attitudes 264). Thus, Burke situates people as a product of their social relations, ideologies, and contexts.

As a result of Burke's definition of man, we can see how the social aspect is important in his studies. It is this fact that sets identification as a key term in Burke's studies since he says that the function of rhetoric is to proclaim the unity of men who are by nature divided (Motives 22). Consequently, identification is the only mean of participating in collective acts, and is considered an essential part in the function of sociality (Burke, Attitudes 267). Furthermore, Jay Jordan explains that identification is important "to a wide range of Burkean preoccupations: sacrifice, scapegoating, organisational behaviour, political affiliations, transcendence" (267). Thus, identification works to bring people together and move them collectively towards the same ideal.

Though the origins of the term identification are in the word identity, it is not about similarity, but joint interests. Burke defines identification by saying: "A is not identical with his colleague, B. But insofar as their interests are joined, A is identified with B. Or he may identify himself with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so" (Motives 20). Nevertheless, the identity of A or B is not excluded when they come together because of shared interests, being them at the same time consubstantial and independent individuals. Gary Woodward summarises the concept by saying that identification "creates spikes of decisive recognition that can bind us to specific sources, while affirming the boundaries of our own recognised world" (5).

Burke also explains that as the natural division of human beings is the origin of the necessity of identification, both division and identification are constantly subordinate to each other (Motives 22). It is interesting to notice that even the associations formed through identification imply division since people organise themselves in groups that are usually distinguished from other groups, creating an antagonism between "them" and "us". As a consequence, identification offers an attempt to overcome division at the same time that perpetuates it (Jordan 269). In other words, identification results simultaneously in sociality and rivalry, since people tend to tie themselves to the perspective created by a group, at the same time that they ignore or reject other angles.

Keeping in mind the idea of what Burke's identification means, we can move on to the categories that can help to analyse how it appears in imagetic discourse. Here, I am going to develop two taxonomies related to the term: the kinds of identification, which implies how the symbolic system is used and perceived by human beings, and the strategies that can be

used to promote identification. I develop each of these categories in this section, but they can be summarised in the following table.

Table 1. Identification Taxonomies

Identification		
Kinds	Mechanical	Unconscious association between symbols and ideas.
	Analogical	Use of different frameworks to discuss a category.
	Ideological	Creation of a symbolic system that will give meaning to other symbols.
Strategies	Similarity	Emphases is given to resemblance (i.e., demographic).
	Commonality	Shared perspective (i.e. same enemy).
	Hidden Division	Discourse hides tokens that induce identification..

The first important aspect of identification relates to how symbols will be interpreted by human minds in order to promote identification. Through this process of interpretation, the symbols will be associated with certain elements according to the critical approach used by the ones taking part in the symbolic act. Departing from this idea of associations, Burke presents three kinds of identification: mechanical, analogical, and ideological.

Mechanical: this kind of identification results from the simple association between an idea with a symbol or image. Woodward affirms that this kind of identification does not involve any critical thinking, being based on how previous experiences shape the way we interpret the world (29). Mechanical identification can be seen when a certain object is associated with a desired class status. For example, in Western culture, brands of cars are preferred according to the image that one has of oneself and wants to project to others. Consequently, mechanical identification can also show how symbols can be used to perform identity (Woodward 129).

Analogical: in this case, identification happens when "the principle of an order is transferred to another order" (Burke, Motives 133). Analogical identification uses a framework that does not belong to the category of the idea under discussion in order to re-contextualise the subject and give it a new meaning. For example, arguments are typically defined using a vocab-

ulary of conflict (i.e., argument is a fight), which moves them from the realm of an exchange of ideas to a battle in which only one side can win.

Ideological: this is the most abstract of the three kinds of identification. Burke defines rhetorical ideology as "a system of political or social ideas, framed and propounded for an ulterior purpose" (Motives 88). Thus, the ideological identification happens when a complete system, or cluster of signs, is created to represent a large idea that is used to order other signs. As an example, Christian conservative groups can attract people using an ideological form of identification by offering them a new ideological framework. Hence, as soon as they start to share the membership of this group, people will start to judge based on the views that the new framework considers natural or abnormal, creating a new organisation for their own worlds. Ideological systems are particularly good at giving meaning to signs that do not have a fixed position when it comes to good or bad per se, such as capitalism (Burke, Motives 184). Here, it is important to notice that this form of identification can happen in a subliminal way since ideological systems are often interiorised by individuals in an unconscious manner. For instance, Tony Thwaites mentions that ideologies are keen to address people as if they were already part of that system, leaving no choice to the addressee other than to accept his/her role as part of the group (162).

Woodward affirms that the analogical identification reframes one's experience, while the ideological renames it (33). When either one is in action, it is able to modify one's idea, showing the association between identification and identity. A modification in mind calls for an identity adjustment and a change of attitude, which has the power to change the way people perceive themselves and the world (Woodward 36; Ambrester 205). Thus, a successful identification can be noticed, at a superficial level, through explicit connections to the group, such as the use of the same vocabulary, and, at a deeper level, in the impact on the symbolic organisation of one's mind.

The three kinds of identification discussed can appear in discourse according to three different strategies. These strategies take into consideration how the audience will be attracted to an specific idea. As do all rhetorical acts, identification occurs when an audience can be addressed and, consequently, convinced. Although Burke points out that one can be one's own audience as long as s/he "cultivates certain ideas or images for the effect [s/he] hopes they may have upon [her/himself]" (Motives 38), rhetorical acts usually have external audiences that can be convinced. Hence, different strategies can be used, together or alone, to create identification with the

audience: 1) similarity — when points of resemblance are created among people; 2) commonality — when the audience shares a common ideal; and 3) terms that hide division — when a discourse implicitly moves the audience towards a sense of group (Woodward, 2003: 26). These strategic appeals happen when a speaker is able to talk the same language as the audience "by speech, gesture, tonality, order, image, attitude, idea, identifying your way with his" (Burke, Motives 55). By doing that, the speaker will identify his/her causes with the interests and opinions of the audience.

Burke summarise the three strategies in the following paragraph:

The first [similarity] is quite dull. It flowers in such usages as that of a politician who, though rich, tells humble constituents of his humble origins. The second kind of identification [commonality] involves the workings of antithesis, as when allies who would otherwise dispute among themselves join forces against a common enemy. This application also can serve to deflect criticism; a politician can call any criticism of his policies "unpatriotic", on the grounds that it reinforces the claims of the nation's enemies. But the major power of "identification" [terms that hidden division] derives from situations in which it goes unnoticed. My prime example is the word "we", as when the statement that "we" are at war includes under the same head soldiers who are getting killed and spectators who hope to making a killing in war stocks (*Dramatism* 28).

Here it is interesting to notice that the creation of enemies used in commonality is marked by the striving for perfection that defines human beings in the view of Burke. As so, people tend to create perfect enemies, entities that are not really people, but the embodiment of evil. The author exemplifies with the construction of Jews in Mein Kampf, by Hitler (Burke, "Man" 509) . A contemporary example would be the traditional conflicts between East and West and the creation of villains, such as Osama Bin Laden, as the personification of terrorism. As a consequence of the perfect enemies, there is the presence of the perfect victims, who can identify themselves with each other because of the shared enemy.

Regarding similarity, it is not only seen when an evident characteristic is shared among people, but also when people are invited to imagine themselves in a certain situation to build empathy with those who actually are in that situation, then being an abstract representation of similarity is created.

As a rhetorical appeal presented through the three strategies, identification can fail or succeed at four different levels: associative, admiring, sympathetic, and cathartic. The levels were developed by P. David Marshall in his scholarship about film studies (quoted in Woodward 49). However,

they are also useful in understanding social contexts since the three levels can define how people engage with a person or group. The terms are self-explicative and define the state of mind of the audience after receiving a message, implying diverse degrees of engagement with an idea. Though the final aim of identification, as described by Burke, is to move people towards some action, it only happens when associative identification is conquered. In this case, an individual not only identifies his/her views with the view of the group, but also becomes an active member of the organisation.

Burke's perspectives about identification can be applied to understand how Anonymous' symbols can operate as a brand and gather people towards the ideas promoted by the collective. In the following sections, I analyse the three main symbols one by one: the Guy Fawkes Mask, the Headless Man, and Anonymous' signature.

3. The Guy Fawkes Mask

Although many ideas are hidden behind the Guy Fawkes Mask, Gregg Housh, a not so anonymous Anon who was part of Chanology, the very first campaign created by Anonymous against The Church of Scientology, affirms that the icon was picked almost randomly by Anonymous. It happened when people in the collective faced the necessity of omitting their personal identities when protesting against Scientology on the streets, since it "had been claimed that Scientologists harassed mercilessly their critics" (Anonymous). Though some people argue that from the beginning the mask was part of a political decision, Housh says there was not a consensus about it and other suggestions were given, such as super hero masks (as quoted in Walker). However, when Anons decided to check the general availability of the masks in shops, the Guy Fawkes mask won.

As the collective grew stronger, the meaning of the mask started to make sense as part of Anonymous representation. Nowadays, the icon is used in many Anons' social media profiles and is also a common presence in street protests promoted and/or supported by the collective. Its power as a symbol is even challenged by governments, who have been banning masks in protest because of the massive appearance of Guy Fawkes masks. Such action was taken by the governments of Bahrain, Dubai, Canada, and even the United States, which used an old law to justify the banishment. As a matter of fact, the related charges can add up to ten years in prison in Canada (Fitzpatrick).

When it comes to identification, the Guy Fawkes mask can operate in two ways: mechanically and ideologically. Moreover, it also makes use of similarity and commonality as strategies. Among the operations, the ideo-

logical kind of identification is the most complex one, since it requires an understanding of the stories behind the mask, from the Gunpowder plot to the release of the movie *V for Vendetta* (2005), that make the icon a symbol of fighting against oppression. Noticeably, as part of a product created by the remix culture, the mask can also be considered according to the analogical identification. However, the subversion of frameworks in the case of this symbol does not affect its main ideological meaning.



Figure 2 . Guy Fawkes Mask as Designed by David Lloyd. Lloyd, David. "Guy Fawkes Mask on Black Background." *xdesktopwallpapers*. Web. 03 Nov. 2015.

The Guy Fawkes mask was created in memory of a catholic man, Guy Fawkes, who tried to blow up the English parliament in an attempt to kill King James I because of the religious intolerance that prevailed in England. However, Fawkes was betrayed by his fellows, arrested, and would have been executed if he had not committed suicide while waiting to be hanged. For many years, November 5th, the night intended for the Gun Powder Plot, the name given to the plan, has been celebrated in Great Britain. The festivities were not in honour of Fawkes, though, but to mock him and his attempt to kill the king. During those nights, an effigy of Guy Fawkes, using a mask to resemble his face, was burnt. However, history changed his fame and, as time passed, he became known as a figure that fought against the government, being considered by some as the last man with good intentions to walk through the British parliament. Currently, the mask is no longer mocked, but used as a symbol of dissent. But Guy Fawkes' story was not well-known outside the British Isles until 1980.

From that year to 1990, two well-known graphic novelists, Alan Moore and David Lloyd, decided to use the icon in their graphic novel, *V for Vendetta* (1989). Lloyd drew a version of the mask, the one that is seen on the streets nowadays, and the story reinforced the old ideology behind the symbol, the fight against oppression. In addition, the graphic novel embedded the mask in the question of how people can empower themselves and fight for their rights. *V for Vendetta*(1989) happens in a totalitarian Britain that uses minorities, such as homosexuals, in medical experiments and controls the lives of its citizens. In this scenario, V, the major character who uses the mask, appears as a dissent who fights against the government and teaches people how they should rule themselves. When the graphic novel was released, V became a popular character among geeks and comic

fans. However, it was the movie directed by James McTeigue and written by the Wachowski Brothers, released in 2005, that popularised the mask. The movie was based on the graphic novel, although some alterations were made. When it was released, the image of the mask and its ideology of fighting against oppressive governments were wide spread and those who could identify themselves with this ideology could also identify themselves with the Guy Fawkes mask, the major symbol of the movie and the graphic novel.

When Anonymous adopted the mask as its symbol through a random decision, the ideology worked well with their discourse in favour of freedom of speech. Though the context and framework were changed, which would count as an analogical identification, when an idea is removed from its original framework for another purpose, the ideology behind the symbol was still the same. As said by one Anon, the mask is no longer about blowing up governments, but it is still about giving the power back to people (Anonymous). In other words, the mask represents the fight against any kind of oppression. By making use of a symbol with such a strong ideological appeal, Anonymous could also use the strategy of commonality. In this case, people who identified themselves with the mask's ideology could transfer this energy to Anonymous itself since they had a shared interest represented by the Guy Fawkes mask.

Moreover, the Guy Fawkes mask holds an ample ideological perspective, making it appealing to a wide range of people. As Lloyd proposes, the mask carries no political view other than fighting against tyranny. He even adds that:

The important thing about that mask is that it's used on a widespread level by many people who just want to use it as an all-purpose symbol of resistance to tyranny, even of perceived tyranny. That's the most important thing about that mask. That's why it's been used in so many disparate groups. It's been used in anti-Scientology demonstrations, also used by Occupy Wall Street Movement, also used by protesters in Egypt and in China. [...] It only means that you are somebody that doesn't want to be run by an authoritarian government. That is most of us, and that's why that's so fantastic a symbol.

Noticeably, the loose ideological appeal of the mask is similar to the appeal of Anonymous, which promotes a wide range of campaigns with multiples perspectives; though most of them are connected to oppression.

Though the mask carries a strong power of ideological identification, it can also result in dissociation from Anonymous. It happens because at the

same time that the icon is used in fights against oppression and exploitation, it is also at the root of some exploitation systems. The symbol's copyright belongs to Time Warner, and the enterprise has been profiting from large sums of money due to the sales of the item. Moreover, the large scale production of the mask tends to exploit the vulnerabilities of third world countries. As an example, Figure 3 shows a picture of Guy Fawkes masks being mass produced in slums in Rio de Janeiro, it circulates on the web as an "somewhat ironic image" (Kelley).



Figure 3 - Assembly Line of Guy Fawkes Mask in São Gonçalo, Rio de Janeiro. Reuters. "Workers manufacture Guy Fawkes masks at a factory in São Gonçalo, Brazil in July". IbTimes. Web. 03 Nov. 2015.

People who work in assembly lines in slums tend to be low paid, a result of the poor labour division of neo-liberal globalisation. As a consequence, some people see the icon as an inconsistency when it comes to activism, causing dissociation from the Guy Fawkes mask, which can be passed on to Anonymous. In order to overcome such criticisms, Anonymous has been incentivising Anons to produce their own masks.

Despite the problematic nature of its production, the mask has become a popular symbol of Anonymous, being shared by many mainstream media as well as by Anonymous' social media profiles. Because of this massive use, it was able to promote a mechanical identification. In this case, no critical thinking is involved to associate the mask with Anonymous. Even if a person knows nothing about Guy Fawkes or *V for Vendetta* s/he can still associate the mask with Anonymous since it has become part of popular

culture. The mechanical association is possible because Anonymous has consolidated the message of the mask as its symbol. For instance, it is not difficult to see people calling it "the Anonymous mask" instead of referring back to Guy Fawkes or any version of *V for Vendetta*. In such cases, the mechanical kind of identification is deeply connected to the strategy of similarity. By using the mask, even without critical thinking about it or its ideology, one can have the feeling of belonging to the collective and, as said by Burke, social ties are the ultimate aim of human beings when interacting with each other.

Moreover, the sense of community created by the mask also has a political significance. When people deny their individual identities when protesting, they fully assume the role of citizens, forming a mass claiming for ideals. Thus, the mask does not represent an individual, but the full collective, and its presence can be summarised in one of the quotes from the movie: "beneath this mask there is more than flesh. Beneath this mask there is an idea, Mr. Creedy, and ideas are bullet-proof" (*V for Vendetta*). By becoming ideas, citizens are no longer targetable and subjected to repression, but act as a unison voice to express dissent, reinforcing the functions of sociality through identification and also strengthening Anonymous as a community.

4. The Headless Suit

Although the mask became the most well-known symbol of Anonymous, the collective's logo is in fact a headless man wearing a suit with a background that resembles the United Nations (UN) logo, and a question mark in the place where the head should be, as shown in Figure 4.



Figure 4 - Anonymous Logo and United Nations logo Huff, Jason. " Left: Anonymous logo, Right: United Nations logo". Rhizome. Web. 03 Nov. 2015.

Though the logo is not so popular as the mask, it still stands for Anonymous, appearing in its widely followed Twitter account, @AnonOps,

and used in some practices of e-graffiti. Thus, it deserves some consideration here. The logo was heavily marked by the remix culture since it re-appropriates the symbol of the UN in order to pass on Anonymous' message. As opposed to the mask, the logo is not widely discussed and does not have any historical background apart from the UN symbol. However, some interpretations can be found online.

Jason Huff (2011), for example, presents a theory, a bit forced, about Greek references, though none of the Anonymous channels or profiles has ever discussed such presences. As a matter of explanation, Huff argues that the man in the picture has no arms and the olive branches work as wings; though it seems that his arms are crossed on his back in a typical position of a business man while the olive branches are originally part of the UN logo. By reaching this conclusion, Huff argues that the image resembles Nike, the Greek goddess of victory. Meanwhile, other people affirm that the man is in fact an adaptation of a Reny Magritte painting, The Son of a Man (OhInternet). As no explanation can be found in Anonymous channels, it is difficult to affirm from where the image of the man came or what it represents. However, in the remix culture, interpretation is free so people tend to interpret symbols according to their own knowledge of world. What is clear about the faceless man is that it stands for anonymity and leaderlessness, two of the concepts defended by Anonymous.

It is also clear that the UN logo was used, and a few observations can be made about that without misinterpreting the image. The UN is an organisation that should promote cooperation among nations and stand for human rights in general. In times of globalisation, such organisations can be more powerful than countries. However, in recent times, the UN has been accused of corruption, support of dictatorships, lack of representation from some countries, and even omission in cases of genocide, such as in Rwanda. Consequently, when Anonymous creates its logo by using part of the UN logo, an analogical process occurs. That is, the ideals that the UN should fight for are now characterised as the dissenting voice of cyber-activism, while the UN involvement in scandals is interrogated. In such cases, identification may occur if an individual agrees with the new framework given to the logo of UN and accepts that the issues represented by UN, and consequently its logo, should be discussed by Anonymous. If this agreement is effective, analogical identification is seen through the use of a strategy of commonality, since people will share the same idea.

However, as with the mask, identification can also occur mechanically. In other words, people can recognise the logo as belonging to Anony-

mous and identify themselves with the group or with the idea behind the logo because they believe in what Anonymous proclaims. In the last case, Anonymous again works as a brand that gives credibility to causes using its name. Nevertheless, the appeal of the logo is much weaker than the one created by Guy Fawkes mask, which is able to represent a whole ideology. Even when it comes to the mechanical identification, the mask seems to be stronger than the logo since it is much more popular in mainstream media and is seen with more frequency as associated with Anonymous. The identification power carried by the mask is also stronger than the one present in the signature.

5. Anonymous' Signature

As with everything related to the origins of Anonymous, the signature of the cyber-activist collective came from 4chan, an Internet board created to share images and general content, more specifically from a set of rules called the "Rules of the Internet". The rules were created mainly for the sake of joy, but when Anonymous made its first video as an embryonic cyber-activist collective, rules 3, 4, and 5 appeared as part of its signature. Those rules are: 3) we are Anonymous, 4) Anonymous is legion, and 5) Anonymous never forgives. When adapted to Anonymous' signature it appeared as: We are Anonymous / We are legion / We do not forgive / We do not forget / Expect us. When the collective reached its cyber-activist fame, its signature became its catchphrase and is now seen in all of Anonymous' videos and most of its visual material.

The appeal promoted by the signature is made through the strategy of hidden division. As the catchphrase uses the pronoun we, it is expected that there will be a "they", a group that should expect Anonymous' actions; since the signature gives no other option, people are expected to take part in one of those groups, being with Anonymous or its target. The argument is even more compelling when presented by the "spectaclish orientation" (Coleman, "Aesthetic") that is often present in Anonymous' videos. Moreover, the signature can be reinforced by the lines: "The corrupt fear us / The honest support us / The heroic join us / We are Anonymous". By using this sequence, the distinction between "them" and "us" also becomes a question of good and bad, making it clear that if one wants to stand on the good side, s/he must be part of Anonymous. Of course, in real life individuals can also choose just to ignore the message, though the speech per se does not present that as an option. Consequently, the signature works as an ideological appeal in which a role is given as if the audience were already in this position; thus, denial is almost non-existent in terms of the message. Though the ide-

ological appeal is present, the ideological identification is not held by the signature since it has no ideological power if disconnected from the collective; so, the ideological appeal is in Anonymous as a collective, not in the signature itself.

The creation of two distinct groups through the use of the pronoun "we" makes the signature an interesting piece when it comes to identification as well as of its counterpart, division. In this piece, we have a clear example of how identification is able to create sociality and rivalry at the same time: the ones who agreed with the tagline and feel that they are part of Anonymous exercise socialisation; meanwhile, the ones on the other side will be seen as the corrupted people that Anonymous should fight against, appearing as the rival faction. Interestingly, the fragment which is sometimes used in association with the tagline, "The corrupt fear us / The honest support us / The heroic join us / We are Anonymous", offers the audience the possibility of engaging with Anonymous in different levels. Those levels can be compared to the ones proposed by Marshall, as mentioned by Woodward: associative, admiring, sympathetic, and cathartic. In this case, the associative is represented by the "heroic" ones who will join Anonymous, while the admiring and sympathetic levels are seen in the "honest" ones who support the cyber-activist collective. On its turn, the cathartic is seen on the ones who just completely ignore the message.

It is also important to notice that the signature operates as a mechanical kind of identification since it is automatically associated with Anonymous, and an individual can unconsciously accept it or not. The presence of a mechanical identification associated with the strategy of hidden division makes the signature quite strong when it is not considered critically, since both terms operate in an unconscious manner. In addition, the implicit creation of two distinct groups also induces the strategies of commonality and similarity. Commonality occurs when a person agrees to share in the name of Anonymous, and also accepts the other group as an enemy. Meanwhile, similarity is present in the idea of group itself and the sense of belonging to this faceless organisation.

The signature, like the logo, is also not so strong as the mask, though it is present in most of Anonymous publications and also used as sign of protests in the streets. It happens because the visual impact of the mask is much more significant since it has a strong ideological factor and also works to preserve one of the main characteristics of Anonymous as a collective, its culture of anonymity. However, even if the symbols vary regarding their power of appealing, it is undeniable that they are important in cre-

ating the image of Anonymous. Nowadays, this image is even seen as a brand inside the cyber-activist world.

6. Conclusion

These symbols all relate to a question that may not appear directly correlated to cyber-activism: how willing are you to buy a new product sold by a brand that you already like? It may sound awkward to discuss branding when talking about cyber-activism and its fight against neo-liberal globalisation and the negative side-effects of capitalism, but branding is what best defines the power of the symbols created by Anonymous; the difference is that the collective does not sell products, but promotes ideas.

By making an impressive use of the remix culture, Anonymous has created a powerful visual image and style now recognized all over the world. The symbols that were re-appropriated by Anons are even losing their own name and being labeled as Anonymous properties. When Anonymous consolidated its image and symbols, the collective created a strong brand image that can be associated with Anonymous' campaigns and messages. When people come together under the name of Anonymous, the collective starts to form part of their identities, creating a kind of brand identification with the name. The term, brand identification, is defined "as the degree to which the brand expresses and enhances consumers’ identity" (Golob, Tukej, & Podnar 54). When it comes to cyberspace, the brand identification can define the way that a person will present him/herself through discourse. For sure, the influence exercised by Anonymous as a brand will vary according to the level of engagement, but it does exist as long as a person identifies him/herself with Anonymous.

It would be a simple question of brand identity if Anonymous were not a porous loose collective when it comes to participation. As everyone can write in the name of Anonymous and use its identity to promote his/her own ideas, branding allows a double process of identification: the symbols can make a person identify him/herself with Anonymous, but it can also make someone who is already engaged with Anonymous accept an idea promoted under the collective's visual identity. As those ideas are freely published and do not depend on the authorisation by a leader, they heavily rely on public acceptance to grow strong in cyberspace. This acceptance can be seen when a large number of people start to share an idea and it goes viral. Thus, being branded by Anonymous plays an important role in the legitimisation process that can decide if a cause will live or not on the Internet.

For instance, not all the campaigns that have been held by Anonymous were created by the collective. Some of those campaigns started with other organizations; however, when their names were associated with Anonymous, they could make use of the brand identity of the collective to produce identification for their own causes. An example is the campaign against Monsanto. Though Anonymous had already initiated a campaign against Monsanto and genetically modified food in general, as a part of a movement called #Operation Green Rights, it was not the collective that created the march in 2013. In this case, the main website that organised the March Against Monsanto, which happened all over the world on 25 May 213, announced that Anonymous was a sponsor, but not the organiser. As a sponsor, Anonymous promoted the cause in its social media profiles, such as Twitter, Facebook, and Youtube, calling the attention of Anons to the March. By doing that, the collective was using the organisational power of cyber-activism in order to transfer the energy from Anonymous to the March, trying to mobilise a large number of people to go to the streets and protest against Monsanto. One piece of evidence that this transfer works is that the March had a large number of people using Guy Fawkes mask.

Thus, as the symbols used by Anonymous are now able to stand by themselves and fully represent the collective, they have become powerful carriers and transfers of brand identification. By contrast, dissociation can also happen. When people do not feel compelled by the message carried by Anonymous or even condemn the actions taken by the collective, they tend to automatically reject an idea promoted under the name of Anonymous. The coexistence of the two possibilities, identification and dissociation, shows how the cyber-activist collective can really work as a brand, since the same phenomena can be seen in the market-place. In other words, people tend to buy new products released by brands that they like and reject new products whose brands are not part of their identities. As a consequence, when Anonymous created its visual identity as a cyber-activist brand, the same process can be observed in the campaigns promoted by the collective.

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Distillation of Labor Commodities: Human and extrahuman materiality

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Abstract

Whether describing the distillation of labor into commodities or the representation of affect through objects, Kenneth Burke attends to the interlaced agencies of people and things. This essay locates such convergences in Icnar Bollann's film Even the Rain, uncovering forms of politically-charged consubstantiality between human and extrahuman materiality. An awareness of what Burke calls "ambiguities of substance" gives viewers a way to interpret the movie's linkage of imperialism and "thing rhetoric" across five centuries.

Introduction

Whether describing the distillation of human labor into commodities or the representation of affect through objects, Kenneth Burke regularly attends to the interlaced agencies of people and their surroundings, anticipating Bruno Latour's claim that "things do not exist without being full of people.[1] This essay locates such lively objects in contemporary cinema, uncovering varied forms of identification between human and extrahuman materiality and thus building on scholarship that links Burkean theories of consubstantiality to the rhetoric of film (Blakesley; Oktay; Perez). The argument concentrates especially on Icnar Bollann's *Even the Rain* (2010), a Spanish film that depicts the troubled production of a movie about Christopher Columbus's arrival in the so-called new world. Bollann's picture depicts a fictional shoot in Cochabamba, where the crew draws on lush settings and an eager cohort of inexpensive extras to evoke the historical period without recourse to computer-generated imagery. The attractions of the location fade, however, as many of the actors become embroiled in protests over the city's water policies. As early skirmishes escalate into a full-scale water war, the same director/character who lauds indigenous opposition to

the Spanish occupation comes to subordinate present-day protests to his artistic vision. Deriving in part from Howard Zinn's *A People's History of the United States*, *Even the Rain* establishes relations of identification between gold, water, and film so as to connect modes of imperial violence across more than five centuries.[2] Bollann both condemns that violence and undermines any sense of safe, critical distance from it, for even as she distinguishes her methods from those of her invented filmmakers, her metafilm calls attention to its own set location, its own dependence on the labor of underpaid extras, its own consubstantiality with the object of critique.

To note likenesses between working conditions on the set of *Even the Rain* and the conditions the movie dramatizes is to evoke what Burke calls "ambiguities of substance. The word substance may "designate what a thing is, he writes in *A Grammar of Motives*, but it "derives from a word designating something that a thing is not […] Or otherwise put: the word in its etymological origins would refer to an attribute of the thing's context, since that which supports or underlies a thing would be a part of the thing's context (23). To describe the substance of a phenomenon is to deal, as Burke so often does, with the interdependencies of distinction and concurrence, singularity and situational entanglement. Bollann and her fictitious director Sebastibn may be substantially joined in their cinematic renunciations of Columbus's conquest, but their shared substance does not imply sameness. She distances herself from the character, after all, by juxtaposing his resounding affirmation of sixteenth-century indigenous resistance with his more limited concern for immediate public demonstrations in Cochabamba. Sebastibn's movie exists both inside and outside Bollann's, ambiguously serving as the guts of her production and the thing it defines itself against.

Attention to ambiguities of substance, while illuminating the relation between the metafilm and its nested counterpart, gives viewers a way to understand *Even the Rain*'s articulation of contested material phenomena across vast historical terrain. The coming argument establishes intertextual connections between *A Grammar of Motives*, *A Rhetoric of Motives*, and Gilberto Perez's "Toward a Rhetoric of Film: Identification and the Spectator, each of which addresses relations of consubstantiality not just between retors and audiences but between characters and the nonliving things that populate the narrative frame. The essay then describes identifications between the things themselves, showing how those correspondences condense and intensify the argument of the text they inhabit. To posit "correspondence between a prized, terror-infused substance in the Age of Discovery, the substance of the water wars, and the substance of their cinematic repre-

sentation honors the Burkean idea of ambiguity, implying likeness without unity and hinting at dialogic connections between extra human phenomena. Such linkages, while distinct from those outlined by Burke and Perez, come to us similarly permeated by the social character of rhetorical exchange, and they remain every bit as grounded in living negotiation and struggle, compromise and conflict.

Cogent as is the film's association of substances across time, such associations nevertheless risk undercutting audience identification with the picture's political project. With such risks in mind, the argument concludes by addressing the objection that the contexts are too divergent, too particular and nuanced, to allow for parallels. Such evaluations have a degree of validity, though they tend to interpret the conceptual overlap between substances as too perfect rather than partial and ambiguous. Critical emphasis on the movie's purported contrivances deemphasizes its self-consciousness, for at the very moment the text most powerfully fuses the narratives of Columbus's brutality, the water wars, and the exploitation of film-workers, Bollann calls attention to *Even the Rain* as a dream structure—and one that courts hypocrisy by under compensating indigenous workers even as it censures such practices. As Isabel Santaolalla implies in *The Cinema of Icnar Bollann*, and as the director herself attests, the question of how properly to compensate those workers remains unanswered. Although Bollann claims that her crew showed more labor consciousness than her fictional producer, she expresses concern about the formation of onset classes and the difficulty of avoiding them (DP/30). If her imagined filmmakers constituted straightforward scapegoats, viewers could leave the experience feeling cleansed of the bad faith the film portrays. But *Even the Rain* provides no such comfort, insinuating instead the audience's complicity with the modes of power displayed onscreen. Visceral reaction to that insinuation may explain the initial impulse to resist the film, to seek sure division from a thing that identifies itself with us.

The Heavens Weep: Thing Rhetoric

However persistently we posit clear divisions between human subjects and the object-context we inhabit, seemingly inert phenomena often express dynamic consubstantiality with human labor and social interplay. Burke addresses such consubstantiality while reflecting on the ethics of Karl Marx's historical materialism, contending that

precisely where Marxism is most often damned as *materialistic*, is precisely where it is most characteristically idealistic. Marx's most imaginative criticism is directed against the false idealism derived from the con-

cealed protection of materialistic interests. His chapter on “The Fetishism of Commodities and the Secret Thereof, shows how the human personality itself comes to be conceived in the abstract terms of impersonal commodities. And the whole purpose of such materialist criticism is to bring about such material conditions as are thought capable of releasing men from their false bondage to materials. (*Grammar* 214)

Burke suggests that where Marx demonstrates the identification of life with profit-generating mechanism, he engages in resolutely ethical inquiry, discrediting the logic of Capitalism by describing its operations in systematic, “materialistic fashion. *Capital* details a system wherein those who purportedly control the means of production become dependent on those means, and those who labor for the overclass find themselves fastened to—worse yet, reduced to—machinery. In Burke’s view, materialist criticism aims to disrupt these modes of consubstantiality by investigating their historical concealment.

Such criticism concentrates not just on the treatment of wage earners as objects but also on the identification of their labor with the commodity-form. Framing commoditization as a type of identification requires recognizing what Yakut Oktay describes as the “flexibility of Burke’s theory, its capacity to illuminate rhetorical transactions that transpire not only in words but also “beyond language (*KB Journal*). Those transactions occur through the reutilized, profit-driven motions of bodies as much as through verbal discourse or deliberate acts of persuasion. The commodity at once concretizes labor’s output and represents the expropriation of that output from the subjects who produce it. Barry L. Padgett calls this expropriation “the alienation of the laborer into the product (7). The estranged object expresses consubstantiality with its maker, simultaneously embodying the worker’s creative vitality and marking a separation from it. Hardly just a signal of individualized alienation, however, objectified labor condenses what Harry Cleaver calls “a set of power relations that pervades social experience under Capitalism (83). Those relations involve an apparent interdependence between subjects who control the means of production and subjects who activate those means—a perceived co-reliance accompanied by various historical antipathies, most prominently between managers and employees but also amid the strata of the rank-and-file. When *A Grammar of Motives* addresses the commodification of workers themselves, it contests forms of calcified value that are shot through with those modes of antipathy, and it defies the “set of power relations that systematic self-estrangement helps to sustain.

Whereas *Grammar* briefly addresses the transfiguration of people and social processes into commodities, *A Rhetoric of Motives* addresses the identification of people and things by examining how affect installs itself in the material surround. To illustrate such identification he imagines a novelist who, "ending on the death of his heroine, might picture the hero walking silently in the rain. No weeping here. Rather stark 'understatement.' Or look again, and do you not find that the very heavens are weeping in his behalf? (326). However prosaic the homology between setting and a character's action, Burke memorably identifies the animate with the inanimate, carrying forward from *Grammar* the idea of a scene-act ratio. The scene constitutes an appropriate backdrop for human action just as the act finds expression through its surroundings. If we accept the (con)fusion of scene and act without recognizing it as one, the acceptance likely stems from our recurrent exposure to—and concomitant identification with—the conventional metonymies of popular fiction, whether novelistic or cinematic.

Inventive filmmakers sometimes rely on these metonymies to unsettle viewers' long-held assumptions. In "Toward a Rhetoric of Film Perez locates such techniques in the films of Carl Theodor Dreyer, who gives viewers false comfort by associating characters with the fecundity of their surroundings. "Young lovers are shown walking in a meadow, writes Perez, "with flowers around them, trees, a sunny sky with a few puffy white clouds, maybe a river softly flowing in the distance. This is of course a romantic clichy. The young lovers are being identified with nature. In Dreyer's *Day of Wrath* (1943), the sanguine coding of nature soon gives way to tones of reproof, as the film introduces attitudes that prevailed centuries before:

Set in seventeenth-century Denmark, the film takes us back into a Lutheran society that looked upon nature as dangerously pagan, a realm where witches roam and the devil lurks. We heirs of romanticism may admire and embrace nature, but those Lutherans would keep it at arm's length. Set in seventeenth-century Denmark but of course aimed at us who take a different view, *Day of Wrath* does not make it easy for us to decide (as Arthur Miller does in *The Crucible*) that we are right and they were wrong. Dreyer has cunningly, unsettlingly constructed his film around the split between these two different rhetorics of nature, these two different ideologies.

Although Dreyer's audience might interpret the narrative as validating modern perspectives, Perez finds only ambivalence in the structure of the picture, which gradually shows the "natural lovers to be engaged in acts of betrayal and incest. When viewers identify with those figures early in the

movie, they bring their social and historical contexts into conversation with those of the characters and the filmmakers, with results that are never certain and at times deeply disconcerting. Whatever the effects, to watch the production of consubstantiality between agents and scenes, persons and things, involves a concomitant overlap between the contexts of dieresis and reception, all of which occasionally feels more like a violent collision than a relaxed integration.

Perez locates just such a collision in Martin Scorsese's *Taxi Driver* (1976), which presents audiences with a psychological portrait so intimate as to be claustrophobic, hailing us as sympathetic spectators while repeatedly throwing our sympathies into question. The patterned alternation of affinity and disgust exemplifies a Burkean ambiguity of substance, as the film produces outraged repulsion in the very attempt to establish relations of commonality between viewer and anti-hero. For Perez, this pattern helps clarify distinctions between identification and what Murray Smith calls "alignment and "allegiance. Alignment "describes the process by which spectators are placed in relation to characters in terms of access to their actions and to what they know and feel, while allegiance signifies "approval, taking sides with the character in a moral sense, rooting for the hero against the villain.[3] Whereas Smith believes that the term "identification typically conflates alignment and allegiance, and wishes to replace that broad analytical category with more exacting concepts, Perez attributes to identification meanings that alignment and allegiance cannot encompass. Of *Taxi Driver* he writes that

even though we don't approve [of Travis Bickle], even though we don't even like him, do we not in some significant way *identify* with him? How else to explain our response to that scene [. . .] in which Travis, having succeeded in getting Cybill Shepherd to go out with him, chooses to take her to a porno movie? We feel acute embarrassment. This may not be exactly what he feels, but surely we wouldn't be feeling it if we weren't putting ourselves in his place. We don't want to be in his place, we want to get out of there, but the film leaves us no choice, and it derives its peculiar impact from the way it puts us there. ("Toward)

That impact depends in part on similarities in diegetic context and context of reception. Many viewers feel the embarrassment that Travis would feel were he better attuned to his rhetorical situation, because we have been interpellated by social and sexual conventions he manages to miss. More salient still, we cringe also at how the scene identifies Travis with a particular kind of material culture, as manifest in the "blue movie

house as well as the glimpses and muffled sounds of the offending film. Betsy bolts for the door not just in response to Travis's violation of social expectation, but because the film comes immediately to stand for his intentions toward her, regardless of whether he would claim those intentions himself. Just as Dreyer's lovers become linked to nature in *Day of Wrath*, Bickle becomes identified with his surroundings in ways not easy to escape, no matter his readiness to apologize or eagerness to try another approach. In an ironic turn that contradicts his longing for a "real rain to cleanse New York of its seedier element, the mise-en-scine of Travis's failed date embodies the same vice he wishes to eliminate.

Whether figuring mise-en-scine in terms of a scene-act ratio—"the heavens weep—or tracking the objectification of labor in the realm of economic production, Burke's theorization of rhetoric involves regular consideration of dialogic relations between the human and extrahuman. What we encounter less frequently in Burke's work, and what will prove key to our analysis of *Even the Rain*, is consubstantiality among nonliving objects in the diegesis. Throughout Bollann's film, certain of those objects express hierarchical relations maintained by violence, the threat of violence, or what amounts to the same thing, the threat of resource withdrawal. Various people in *Even the Rain* passionately decry one type of violence while performing another, giving the audience few characters with whom to safely ally themselves. Even if those audiences identify at first with what Burke terms the "orientation of key figures (*Permanence* 21), we may balk when a wider view of those figures' social and material circumstances contradicts their previously clear-cut politics. Such contradictions arise with frequency as the film frames multiple, shifting perspectives including those of the fictional producer and director, the indigenous actors and those who hail from outside Cochabamba, the documentarian who covers the making of the biopic, the fictional Arawaks, as well as Columbus and his crew. Those perspectives all involve an orientation toward one or more of *Even the Rain*'s focal substances, though the movie generally destabilizes the audience's allegiance to any single standpoint. Once we identify with the critique of one object and its concomitant social relations, we subsequently find ourselves identified with another, similarly vexed object. The consubstantiality of objects in *Even the Rain* draws viewers into a process of what Perez describes as "comparative ideology, a juxtaposition of contexts wherein we fuse historical analysis with critical self-consciousness, and in which we stand implicated by Gael Garcna Bernal's reflection on the film: "In Latin America this is nothing new. This is where we come from. This New World

emerged from terrible violence and ambition, which led to what we have now (Santaolalla 202).

To suggest that Columbus's conquests gave way to contemporary forms of social violence, or that present-day expressions of corporate empire are "nothing new, does not entail an equation of disparate historical periods. The substantial linkage of power-laden objects—and here we should remember Burke's idea of substance as ambiguous, as evoking both the object and its exterior—involves acknowledging their difference as well as their likeness. Honoring such ambiguity, the next section details correspondences between objects in three different scenes: first, it describes a segment of Sebastibn's film in which the Spanish occupiers force indigenous people to pan for gold as a tax to the crown, and it focuses on the water-drenched quality of the ensuing drama; the section then addresses scenes immediately before and after the panning sequence—one in which the fictional producer Costa depicts his extras as inexpensive materials and another in which Antun, the actor who plays Columbus, alerts one of the indigenous actors to the division of labor that makes the movie possible. In specifying sometimes overt and at other times quiet correspondences between substances, the scenes set up a met cinematic dialogue between histories of "terrible violence and ambition, accentuating not their interchangeability but their resemblance. By joining a chain of objects to a chain of social histories, the film shares Burke's interest in the mutual elucidation of people and things.

Corresponding Substances

A key scene in Sebastibn's nested film begins with Columbus's "Indians immersed in water, panning for gold. The camera shifts to a lineup of indigenous people positioned just off the riverbank, presenting small lockets of gold dust to agents of the Spanish crown. The agents evaluate each offering, and if one does not meet the expected weight, they send its purveyor into the forest to be clipped. Soldiers wrestle the convicted through a rushing stream on their way to the punishing grounds. The lens tightens focus, bringing into view the worried expression of a girl as she reaches the front of the line. Her father, who stands beside her, finds himself quickly caught up in a confused debate over whether his offering achieves the standard. The Spanish agents decide that the locket is slightly under weight, and so apprehend him for discipline. The girl pleads for mercy as they drag her father toward the woods. Columbus arrives on horseback as her cries reach frantic pitch, and he gazes on the bloodstained block reserved for the day's tax evaders. The men turn to him for instruction; he nods. We see the

father's arm laid out on the block, the fall of the ax. We hear his agony as the camera locks on his daughter's face.



Figure 1. Spanish soldiers and a convicted Arawak splash through water on their way to the clipping grounds. Copyright Morena Films, 2010.

The scene entails a variation on Zinn's People's History, which attributes similar circumstances to Columbus's second expedition, in which his crew enslaved people from various Caribbean islands and made concentrated efforts to gather gold in Haiti. Intent on paying back the investors who financed the "seventeen ships and more than twelve hundred men he brought with him, Columbus established an efficient way to motivate his workers:

In the province of Cicao on Haiti, where he and his men imagined huge gold fields to exist, they ordered all persons fourteen years or older to collect a certain quantity of gold every three months. When they brought it, they were given copper tokens to hang around their necks. Indians found without a copper token had their hands cut off and bled to death. (Zinn 4)

The trinket that designates forced compliance in Zinn's history becomes the locket in *Even the Rain*, the vessel that contains the ritual offering. Whether designated via a copper ornament or gathered in a locket, the gold remains soaked in a specific set of social relations marked by national sponsorship of theft, slavery, and wholesale slaughter of native populations, much of it undertaken in the name of Christian progress. Burkean thought holds relevance to that history insofar as he tracks the dense accumulation of meanings in the extrahuman; to use Thomas Rickert's formulation in *Ambient Rhetoric*, Burke "advocates seeing how social drama plays through material things (208). Although Rickert resists the symbol-using subject/inanimate object dichotomy that often informs Burke's considerations of thing-rhetoric, the idea that motive and orientation inhere in objects

and environments rather than individual psychology constitutes a valuable advance in theorizing communicative ecology. Zinn's book and Bollann's movie work in slightly different ways not just to dramatize the rapacious pursuit of a fetishized substance, but to accentuate how that substance both mediates and becomes sodden with the social drama that "plays through it.

As *Even the Rain* examines that drama, the "extras who perform in Sebastibn's production find their own natural resources appropriated by outsiders claiming interest in local progress. Although Sebastibn regards the extras' troubles as insignificant by comparison to the Columbus story, the prominence of water in the lineup scene connotes its correspondence with the gold of past epochs. His obsessively focused orientation renders him insensitive to that correspondence, but the interplay of metafilm and interior film brings the identification of substances powerfully into view—or, to make further use of the Burkean lexicon, as audiences perceive the shifting "circumference of Sebastibn's project from a recreated, conflict-ridden Haiti to the immediate violence occurring near the film-shoot, *Even the Rain* invites us to compare the substances that motivate the distinct struggles, and to critique the fictional director's hesitancy to do so.[4] Once early sequences in *Even the Rain* alert audiences to the privatization of water in Cochabamba, we bring that awareness to later depictions of Discovery-era violence: indigenous people panning for gold in a flowing stream, and the raucous splashing that attends the journey to the chopping block, strengthen the film's already pronounced connection between Zinn's "history from below and more contemporary forms of exploitation.

Those forms of exploitation in *Even the Rain* have their corollary in the actual Bolivian water wars, which occurred a decade before the release of Bollann's picture. Fabrizio Cilento explains that in the late 1990s, Bolivia entered into an agreement with the Bechtel-supported *Aguas del Tunari*, which generated "a 300% rise in consumer charges and forced many people to spend "one-third of their income on water (248). The price increases, along with resentment that a necessary public utility—even the rain—could be so shamelessly commodified, led to an uprising devoted to nullifying the contract. The protests built on previously established resistance to Bolivia's Law 2029, a statute that affords external organizations rights to supply water "to centers of population with more than 10,000 inhabitants while demanding that "local organizations such as cooperatives or neighborhood associations respect those agreements (Assies 17). When people refused to forgo their communal wells or subjugate the ritual value of water to its exchange-value, *Aguas del Tunari* manager Geoffrey Thorpe threatened to cut

off the supply to all who would not pay (24). Outraged citizens soon occupied the Plaza and set up blockades, engaging in confrontations with troops intent on quelling the protest.[5] As the events drew international attention, the Bolivian government felt increased pressure to reconsider Law 2029 as well as the troubled corporate contract. The protests resulted in a series of government concessions that included the voiding of the *Aguas del Tunari* agreement, revisions to Law 2029, release of imprisoned dissenters, and financial remuneration for the wounded as well as the families of the slain (Assies 30).

By situating the Columbus biopic amid such turmoil, and accentuating the watery motif of key scenes, Bollann establishes historical juxtapositions akin to Perez's "comparative ideology. As the comparison unfolds, the correspondence between gold and water proves to be at once startlingly apt and necessarily imperfect. Cilento praises *Even the Rain*'s "confluence of temporalities, contending that the "short circuits between historical periods imply a charged connection between "colonialism (what went wrong) and "neocolonialism (what is wrong) (247). In both periods, powerful emissaries appropriate the resources of the local community, exacting payment from the indigenous people in the form of labor or money. Justifying their actions as tending toward native betterment, the emissaries impose an idea of socioeconomic order first through the violence of hegemony and then through physical terror. The "terrible violence and ambition of the early era, to return to Bernal's observation, prefigure "what we have now.

Still, those who recognize how gold and water correspond in the film will note significant dissimilarities as well. The process of identification, as Burke insists, presumes a state of difference. In "A Note on the Writing of *A Rhetoric of Motives*, Michael Feehan maintains that

Burke's identification differs from some psychological theories of identification in rejecting the idea that identification involves a merger so complete that the separate identities dissolve into one. Burke's identification reaches toward consubstantiality not transubstantiality. (*K. B. Journal*)

However evocative of earlier modes of oppression, the Cochabamba water wars were not transubstantial with those practices, and did not, for instance, involve the ritualized maiming of people for failing to honor the demands of an occupying force. The contemporary expression of such force is more economic than royal or national, though certain nation-states prosper greatly while countries like Bolivia continue to struggle. To such distinctions we should also add the most obvious, geographical discrepancy: for although Cochabamba constitutes an inexpensive option for producing

the picture, it differs dramatically from the areas where Columbus made his expeditions. Bollann emphasizes the problem by having Marna, the young woman hired to make a behind-the-scenes documentary of Costa and Sebastibn's production, question her employer's choice of venue: "We're in Bolivia. It doesn't make much sense. 7,500 feet above sea level, surrounded by mountains, and thousands of miles from the Caribbean. Sebastibn echoes Marna's critique, playfully blaming Costa for privileging budgetary considerations over historical accuracy. Costa explains that if money were the primary concern, they would have shot the movie in English—to which Sebastibn retorts, "Spaniards speak Spanish. Even as Sebastibn affirms Marna's position, however, she insists on linguistic divisions that neither he nor his film acknowledges. "So Spaniards speak Spanish, she interjects with amusement, "and the Tannos that Columbus found speak Quechua?[6]

Costa finds Marna's critique unimpressive, as his orientation as film-producer predisposes him toward realizing Sebastibn's vision with the least possible expense. His managerial perspective attains clarity in a metafilmic moment that precedes the scene of taxation and punishment, as he recounts during a phone conversation the advantages of working in Cochabamba. "Fucking great, man. It's cheaper to get a man to sit on a light stand than to buy a sandbag, he says. "Two fucking dollars a day and they feel like kings. Throw in some water pumps and give them some old trucks when you're done and ¡*listo*! [ready!], two hundred fucking extras. He delivers the soliloquy within earshot of Daniel, a would-be extra whose intensity on- and offset catches Sebastibn's attention and wins him the role of Hatuey, the Arawak chief who helps lead a revolt against the Spanish invasion. Although Costa's monologue dominates the scene in aural terms, the camera mostly concentrates on Daniel's reaction, featuring his face in medium close-up and keeping him in focus as Costa makes his call in the blurred background. Given that the call transpires in English, he presumes that Daniel will not understand. Once Costa finishes the conversation he approaches his actor with Spanish words of congratulations for the scenes shot thus far. Daniel responds—in English—"Fucking great, man before explaining in Spanish that "I worked in the States for two years in construction. I know the story. Having heard Costa reduce his coworkers to sandbags, and realizing the insincerity of the various forms of payment given to the Cochabamban community, he is in no mood for hollow compliments. Working in the US taught him both the English he would need to recognize Costa's insult and the tendency for foreign management to treat his people as interchangeable objects.

By situating concerns about film labor alongside the taxation scene, Bollann broadens the correspondence between gold and water so that it includes Sebastibn's movie. Coding film as yet another substance permeated by hierarchical social relations, *Even the Rain* addresses an issue that has received limited attention in the scholarly study of cinema and in movies themselves. Danae Clark specifies this inattention in *Negotiating Hollywood: The Cultural Politics of Actors'* Labor, encouraging scholars to consider moving pictures as commodities in the Marxian sense, and thus as "quantities of congealed labour time (83). Such consideration constitutes a break with conventional film criticism, which tends to highlight the relationship between image and spectator rather than the work of making movies. Although she praises Richard Dyer's investigations of the star system, she regards his orientation as complicit with the forms of corporate Capitalist ideology that obscure the work of people further down the compensation ladder (xii). Taking inspiration from Murray Ross's *Stars and Strikes*, Clark reorients readers toward the efforts of film extras, who tend to comprise the largest percentage of actor labor (19). She admits that such labor is difficult to examine given its often "sporadic and "undocumented character but she also suggests that without creative efforts to address the problem, the study of film will likely persist in its attention to consumption of movies while maintaining a thin view of their production (5).

Despite the force of her analysis, there is no need to cordon off film labor from audience engagement, as they both contribute to what Clark describes as the "'work' of cultural (re)production.[7] *Even the Rain* encourages us to bridge those modes of analysis by fostering audience identification with the film's self-consciousness about working conditions onset. Antun, the veteran actor who plays Columbus, embodies that reflexive appeal. After watching rushes of the taxation scene, he praises Daniel's daughter Belyn for her harrowing performance in Sebastibn's picture, hoping aloud that Costa is paying what her acting is worth. She responds with pride that she receives "a lot more than the extras. Antun makes a show of being impressed and then tells her that he will make two million bolivianos, or approximately three hundred thousand dollars, for his part in the film. Without mockery or malice, he attempts to alter her orientation toward moviemaking by briefly describing the stark inequalities of power and pay that it involves. The same person who helps bring Sebastibn's vision of systematized exploitation to the screen shows a cunning awareness of his own participation in such a system, and takes multiple opportunities to orient the crew toward the paradox in which they are caught. Although Antun's alco-

holism tends to muddy his perspective, he proves attuned to the material and historical homologies that arise while filming the Columbus biopic in Cochabamba. To identify with Antun is not merely to have a sympathetic reaction to a fictional persona but to experience, in Perez's sense, a convergence of ideologies once presumed discrete. As the upcoming section will show, some viewers refuse that convergence, resisting identification not just with characters but also with what Amy Villarejo describes as the film's "project. For such viewers, the project of demonstrating consubstantiality across epochs looks too much like conflation.



Figure 2. Antón watches himself play Columbus during a screening of the rushes. Copyright Morena Films, 2010.

Like a Dream

Bollann's daring rhetorical strategy generates multiple objections, though the present section focuses on just two. One concerns the ethics of history, the other the ethics of work. To say that *Even the Rain* is susceptible to such critiques or that it withstands them is to miss the complexity of the film's rhetorical appeal. Bollann anticipates the resistance, attributes to it a certain validity, and in quiet ways, incorporates it into her argument. That argument hints at her discomfiting complicity with the very power relations she challenges; further, it implicates us in its tapestry of object associations. For no matter how vigorously we try to maintain a critical orientation toward the modes of identification the film depicts, she insinuates our immersion in the systems of privilege and oppression *Even the Rain* calls to mind. Rather than a polemic that purports to elude the vast reach of neoliberal economics, the picture enacts a form of inquiry that aims to historicize that reach, to juxtapose synchronic and diachronic modes of indigenous ex-

ploitation, and to stage a dialogue with perspectives that question the movie's ethical grounding.[8]

The first objection to Bollann's project concerns the narrative as a whole, though it typically concentrates on just one scene. The scene begins inside Sebastibn's movie as Spanish soldiers round up dissident Arawaks for punishment. As the soldiers tie the men to crosses, the camera lingers on Hatuey/Daniel, who refuses a final blessing from an attending priest, proclaiming hatred for the Spanish god and Spanish greed just as his captors light the pyre at his feet. The community of enslaved Indians then chants "Hatuey! as he and twelve others slowly burn alive. The next shot focuses on Sebastibn whisper-chanting Hatuey's name on a hillside overlooking the action. After an interval in which his voice mingles with those of the extras, he calls "Cut! and applauds his crew. As Daniel and the other actors disentangle themselves from their crosses, a police vehicle arrives on the scene. Officers apprehend Daniel and prepare to transport him to prison as punishment for participating in the Bolivian water protests. But before the police can leave, the extras surround the vehicle. Wearing Arawak clothing, they flip the car and free Daniel from his captors. As the police emerge with guns drawn, Costa and Sebastibn intervene to protect their investment. While Costa attempts to defuse the tension, a few extras surprise the officers by seizing their weapons, allowing Daniel to escape into the forest alongside a group of actor-activists. Dazzled by the "confluence of temporalities, and the speed with which the circumference of indigenous resistance expands before his eyes, Sebastibn speaks once more in the reverent tones with which he chanted Hatuey's name: "It's like a dream, he says to Costa.



Figure 3. Costa (right of center) and Sebastián (rear left) attempt to mediate as a policeman points his weapon at the indigenous extras. Those extras refuse to let the officers take Daniel/Hatuey to jail for his participation in the water wars. Copyright Morena Films, 2010.

When the extras come to Daniel's aid, they do so not merely to defend the movie but to safeguard a leader in the fight against price hikes in public utilities. While fusing narrative layers as powerfully as any sequence in the picture, the scene designates in concentrated ways the identification of gold, water, and film, as Daniel comes to embody and resist the relations of exploitation embedded in each substance. Despite the summative character of the scene, some reviewers object to what they see as *Even the Rain*'s narrative contrivance. Comparing Columbus-era atrocities to contemporary practices of corporate greed, or worse yet, the vicissitudes of filmmaking, seems to such viewers facile and reductive. Whereas Burke argues that any vocabulary for representing a phenomenon involves a necessary reduction, a coding of one thing in terms of another (*Grammar* 96), some terministic screens provoke controversy insofar as they elide historical distinctions. Dismissing the movie's “obvious parallelism (Schenker) and “earnest didacticism (Wheeler 246), critics oppose using the idea of imperialism to equate vastly different modes of exploitation. From such a skeptical perspective, Sebastibn's assertion of the dream-like quality of Daniel's escape looks especially suspect. If it signals the realization of Sebastibn's fantasy, it clumsily illustrates his narcissism. If it connotes his surprise and disbelief, it suggests his obliviousness to parallels that critics like Schenker find all too obvious.

There is, however, another way to read the line that identifies Bollann with her fictional director. Rather than expressing Sebastibn's good fortune or bafflement, it may imply an awareness of the artificiality of the historical overlap. Given *Even the Rain*'s orientation toward the politics of film production, it may be that Sebastibn lets slip not only his own anxiety about historical ethics but Bollann's as well. To say that the intermingling of histories is like a dream is to reject their interchangeability, to assert the ambiguity of their substantial connection. Without breaking the narrative spell, the line acknowledges that the very train of object associations she has worked so hard to create is an evanescent projection, a multimodal fashioning of conceptual unity out of raw contingency and irreducible singularity.

But even if Bollann's self-consciousness helps deflect the charge that she conflates disparate events, concerns about the division of labor on her set remain to be addressed. Duncan Wheeler, who makes known his suspi-

cions of the film's pedagogical "neatness, also raises concerns about the material conditions of its production, holding that "any genuinely ethical appraisal of the film would have to look at concrete information about the treatment and payment of the indigenous cast and crew, examining how the Bolivian extras were treated (251). In a brief note at the end of his chapter, Wheeler cites Bollann's claim to have paid the extras twenty dollars a day for their work on the film (253). Unaware of Bollann's disclosures about actor compensation, Roger Ebert states bluntly that he "looked in vain for a credit saying, 'No extras were underpaid in the making of this film.' It seems that the subject matter of *Even the Rain* invites an assessment criterion that rarely if ever figures into film reviews—and, as Clark shows in *Negotiating Hollywood*, one that receives little attention in the history of film scholarship. And what's more, that assessment criterion becomes the Burkean God-principle by which to determine the ethics of the film's project. For such critics and reviewers, insofar as the scope of *Even the Rain*'s critique of labor conditions expands to include the metafilm itself, the ethos of the metafilm crumbles.

But Bollann's film never purports to embody a singular solution to the multiple problems it poses. Instead, it investigates the intersectionality of those problems, showing the critique of indigenous labor exploitation to have an elastic circumference, which frequently stretches to subsume those who level the critique at others. Such an investigation does not suggest, however, the equivalence of each instance of such exploitation, nor does it indicate Bollann's concession to presumed inevitability. In an interview with DP/30 about the production of *Even the Rain*, she claims to improve on the practices of her fictional filmmakers, yet remains uncertain about the extent of those improvements. While directing, she was conscious of differences in pay between actors, between Mexican and Spanish crewmembers, and between participants from Argentina and Bolivia, acknowledging that the distinctions held potential to create "classes on the set (DP/30). Such class formations, she notes, are "very ugly. While doing her utmost to support a spirit of shared purpose and mutual respect among workers, she found refreshing the requests of some Cochabamban participants not for individualized payment but for community enrichment. They wanted bricks and computers for their schools, basketball goals, trucks for transporting water, and direct payment to families for using their land while filming (DP/30; Vitagraph). Bollann and producer Juan Gordon accommodated such requests whenever possible, although she admits the likely imperfection of the result, saying that some people in the community may be "an-

noyed with us. *Even the Rain*'s intertexts stress the film's inability to solve the problems it poses, suggesting that the ethical tensions that infused the production process also linger after the movie's release.

The interviews highlight the ambiguous relationship between Bollann's metafilm and the interior movie, hinting that however critical she is of the biopic, it is substantially one with her own text. And here we must remember that substance, for Burke, designates the identity of a thing while gesturing toward its contextual basis, subverting the border between figure and ground. Once we acknowledge the ambiguity of substance that links Bollann's and Sebastibn's projects, her narrative depictions of filmmaking take on a disquieting quality. When we return, for example, to Costa's observation that it only takes water pumps and old trucks to buy "two hundred fucking extras, we may hear Bollann questioning whether her own offering of trucks, bricks, and school materials to Cochabamban workers constitutes just payment. Granted, such payments came in direct response to local requests, but the worry remains that fulfilling those requests provides a cheap, convenient means to achieve grand cinematic scale. While we may, with momentary safety, distinguish between the producer who compares employees to sandbags and the director who dramatizes those attitudes, *Even the Rain* establishes a troubled identification between inter- and extradiegetic rhetors. That mode of identification becomes all the clearer when we learn of Bollann's concerns about classes forming on the set. While her description of those concerns helps disclose the material and political conditions of the film's production, it also provides a filter for interpreting the scene in which Antun alerts Belyn to pay discrepancies between the extras, characteractors, and leads. In the ironic sequence that finds "Columbus pointing out the injustice of naturalized inequality, we recognize an ugliness that Bollann strives with limited success to avoid. As the Columbus-figure voices disapproval of Costa's production, he accentuates the condition wherein the object of cen-sure turns the analytical lens on the critic.

As the identification of gold, water, and film reaches outside the primary diegesis to include Bollann's text, it brings into question situations wherein resource-rich filmmakers attempt to raise awareness of injustices in contexts distant from their own. For all Sebastibn's anti-imperialist sentiments, he proves doggedly oriented toward completing his project rather than ensuring the well-being of his actors. And Costa, though he becomes increasingly sensitive to the plight of Daniel and Belyn, cannot commit to the long, dangerous project of supporting their struggle for water rights.

Admittedly, he helps save Belyn during the demonstrations, and he later expresses deep respect for her father along with regret about having to leave the country. But he leaves the country nonetheless, and only after intimating to Daniel that he will not return. During the taxi-ride to the airport, he opens a gift from Daniel—a lovingly wrapped vial of water—and gazes into the Cocha-bamban streets as the ordinary bustle of commerce supplants the drama of the protests. We share his perspective as the city and its people fade. Although his shift in orientation reverses that of Sebastibn by moving from self-concern to compassionate action, the conjoining of verbal and visual rhetoric at the movie's conclusion suggests that such compassion does not last: Costa and Daniel say not temporary but final goodbyes; the image of the city flickers and decomposes, giving way to darkness.

Even the Rain thus contends that the activism of well-meaning outsiders all too often proves fickle. But if the movie were merely an elaborate expression of *mea culpa*, it would hold limited interest, embodying the self-fulfilling rhetoric that declares intractable the very problems it articulates. Bollann's movie suggests that those problems will not be resolved by cinematic narrative, and that they require dedicated, long-term attention rather than one-time address. The film may insinuate our consubstantiality with Costa, but assertions of shared substance, as Burke reminds us, occur within conditions of intersubjective difference. How, then, can we amplify such difference? How can we insist on the ambiguity of "substance—a term that vacillates between identity and exteriority—and thus demonstrate that even as Bollann's portrait of abandonment interpellates us, the correspondence is neither total nor inevitable? Whatever our answers to those questions, our engagement with *Even the Rain* clarifies a profound if frequently overlooked dimension of metafilmic rhetoric: the inward turn reflects not solipsism but a counterintuitive and even ironic summons to grapple with material circumstances that exceed the cinematic frame.

Notes

1. See Latour, page 10. Bill Brown cites the same passage in "Thing Theory, though he designates "thing as a more capacious concept than "object (3). As likely to be an idea as a concrete artifact, the signifier "thing fuses loose generality with the ostensible precision of tangible materiality. The tension between vagueness and the desire for certitude often commands our attention, Brown observes, when objects "stop working for us: when the drill breaks, when the car stalls, when the windows get filthy, when their flow within the circuits of production and distribution, consumption and exhibition, has been arrested, however momentarily (4). Although this es-

say focuses on the consubstantiality of what Brown calls objects, it also concerns the thing-ness of varied valued substances—the way they cloud the border between presumably reliable physicality and ticklish abstraction.

2. Bollann's partner Paul Laverty wrote the screenplay for *Even the Rain*. He meant it to be the first in a series of pictures based on Zinn's *A People's History of the United States*, all of which were to be period films tied to specific chapters. When the plans for that series collapsed, he kept working on the initial chapter and added the metafilmic layering that included the fictional filmmakers and the Cochabamba water wars (DP/30).

3. Perez derives these definitions from Smith's "Altered States: Character and Emotional Response in Cinema.

4. See *Grammar* (77-85) for a discussion of how changing the location or spatial circumference in which an act unfolds may change actors' (or audiences') interpretation of that act, along with the language they use to describe it.

5. The riot squads fired tear gas into crowds of dissenters, attacked people who refused to leave, and one army officer killed the student Victor Hugo Daza with a rifle shot to the face (Assies 29-30, Finnegan).

6. Clark draws here on Raymond Williams's Marxism and Literature, hinting that interpretation is itself a form of work. Yet too much of that interpretation, she argues, "occurs without an accompanying theory of labor (14).

7. Many thanks to an anonymous reviewer at *KB Journal* for describing *Even the Rain* as a form of rhetorical inquiry.

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Dramatism, Popularize, and the new directions in the arena of performative rhetoric

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Abstract

While Burkean applications of dramatism to the world of dramatic theatre are easily seen, this collaborative study attempts to utilize Burkean identification as a method of character analysis in musical theatre production. Since musical theatre, as a popular art form, crosses many disciplinary boundaries, it is often difficult to demonstrate its scholarly purposes. The authors demonstrate that an analysis of Burkean motives can be more successful in musical production than current interpretive applications through its mystification of popular forms, its ability to promote identification, and its ability to offer Burke studies new directions in the arena of performative rhetoric.

As part of musical theatre production at a regional, liberal arts university, the scholarly attention to interpretation is a necessary facet of each student's learning experience. To demonstrate how even the production of a popular musical demands scholarly attention, directors have often resorted to focusing on literary interpretation or even archival research methodologies in this educational environment. To this end, it is important to maintain a transparent connection to literary theory, and specifically its manifestations in musical theatre characterization and production. As musical theatre bridges both the interpretive focus of theatre and the contextual focus of musicology, disciplinary boundaries are often violated and simultaneously observed. Therefore, while there is broad latitude in how characters and their dialog can be interpreted from the theatrical world, there are fewer interpretive options for the musical interpreter. This dilemma is precisely why a developed theory of musical theatre interpretation and production is significant, especially within the context of a liberal arts education.

In the development of musical interpretation in academic environments, there are three major textbooks which model interpretive strategies for musical theatre: *The Third Line* by Daniel Helfgot, *Acting for Singers* by David Ostwald, and *Acting in Musical Theatre: A Comprehensive Course*, edited by Joe Deer and Rocco Dal Vera. While all three offer comprehensive acting for singing techniques, none of them allow for how those techniques influence each other, requiring actors in musical theatre to utilize only one perspective. This study demonstrates the significance of being able to understand how interpretations actually influence each other and how Kenneth Burke's dramatistic ratios, "how the what influences the what" is a much more successful hermeneutic practice in musical theatre interpretation due to its contextual focus, and that contextual focus is also a characteristic of musical disciplinarity.

Daniel Helflot's *The Third Line* (1993) was the first and is the oldest systematic approach to interpretation in music theatre production. In *The Third Line*, Helfgot comes at acting for singing specifically for the operatic performer. The "park and bark" stigma associated with opera is a thing of the past, as contemporary opera must contend with the vivacity of music theater style acting, and opera singers are now more beautiful and spontaneous than ever on the stage. This is reinforced through several of Helfgot's chapters, such as "The Opera Performer as Actor," "Movement and Expression," and "Auditioning, Competitions and Recitals." The "third line" specifically refers to Helfgot's three-pronged structure of "Focus, Attitude, and Gesture." *The Third Line* is the singer's interpretation of the other two lines – the music and the text. *The Third Line* encompasses the music analysis, the textual analysis, the dramatic intent, and the expressive interpretation of the music.

David Oswalt's *Acting for Singers* (2005) improved on Helfgot by highlighting competencies such as using improvisation, improving concentration, analyzing dramatic structure, fashioning objectives and super-objectives, subtext, and rehearsing and auditioning. Its focus is both opera and music theatre, using examples from *Carmen* as well as *West Side Story*. Oswalt incorporates theme statements for the entire production, involving everyone from the Director to the Actor in a fascinating study of motivated character development.

The newest addition to musical theatre interpretation and production is *Acting in Musical Theatre: A Comprehensive Course* (2008). The emphasis on musical analysis in this text is important for the music theatre actor, in contrast with the operatic performer who usually needs more analytical

acting support. Therefore, the chapters include topics such as foundational acting techniques, musical analysis, elements of storytelling, character analysis, the journey of the song, intensifiers, stylistic elements, as well as auditioning and rehearsal process techniques.

Musical Theatre Interpretation and *Little Women, The Musical*

When it came time to produce a musical theatre show in a liberal arts educational setting, the director began with these three interpretative textbooks in mind. Since students in this regional, liberal arts voice program had not previously been required to analyze their characters much in the past, the choice of interpretive approach would be significant. Would students be open to such character work? The director's own favorite directors by far have been those that have encouraged her own delving into her character and then forcing that research to reveal itself in rehearsal. Characters whose objectives were handed to her by a director have been forgotten, shallow characters. So of the three textbooks available, *Acting for Singers* by David Otswalt was chosen to achieve the kind of character development the director wanted, enabling the actors' own interpretations, actions, and directions.

The musical that was chosen for production was Jason Howland's 2005 *Little Women: The Musical*. As a Broadway musical, it ran for five months before touring nationally for over a year, and it featured musical theatre megastars Maureen McGovern as "Marmie," and Sutton Foster as Jo March. Because the story of Little Women is so well-known, the director did not want the students copying what they had seen in the movies, specifically the most recent adaptation by Gillian Armstrong, the one with which they were all most familiar. Since *Little Women: The Musical* is based on the Louisa May Alcott novel, the character analysis work would also have the added dimension of literary analysis. As the director and actors read through the script day for the first several days, super objectives were the first tool each actor utilized in developing their character. Helfgot writes, "If you have already developed your superobjective, you can fashion your objectives by asking yourself, 'How does my character pursue his superobjective in this scene?' You will find the concept of strategic means to be a good clarifying device. Invoke it by saying to yourself 'I,…am working toward… by means of…. Fashion your answer depending on what you feel the music, text, and the stage directions suggest" (112). In rehearsal, as the director had them journal about the super objective of their own life that helped them apply this concept to their Little Women character, the students' super objectives began to come together: "I (character's name) and

working toward (fill in the blank)." Some examples of some of the students' superobjectives were the following:

- I, Professor Bhaer, am working toward starting my life over again in America.
- I, Jo, am working toward using my writing to provide for my family.
- I, Meg, am working toward finding an eligible young man.
- I, Beth, am working toward making every day beautiful.
- I, Marmee, am working towards raising my daughters to find their place in the world.
- I, Aunt March, am working toward preserving the March family name.
- I, Mr. Laurence, am working toward putting up with my neighbors.

The super objectives of the other characters all helped to give them an overarching motivation for the entire show. But this was only the beginning since breaking down each scene only continued to enhance the largesse of the super objective, making this a very important first step. The super objective for Aunt March really helped the actor give life to her number, "Could You," in which she attempts to whip Jo into shape by manipulating her to change, telling her she might take her to Europe: "I believe you could captivate the world…If you could change there is so much you could achieve…someone full of dreams like you…gracious living will make you sublime." This number was a highlight from the show, and this super objective gave Aunt March in her limited stage time, a strong motivation for her entire character every time she was on stage.

In a move similar to Kenneth Burke's dramatistic ratios, Oswalt connects the purpose of an act with the means by which the act is accomplished. In Oswalt's grammar, these means are called "beats." Oswalt writes the following:

A character will try anything that is consistent with her moral code and personality to get what she wants. If her objective in a particular scene is 'I want to keep my beloved from leaving,' she might begin with flattery. If that doesn't work, she might try reasoning, cajoling, threatening, seducing, bribing, or even blackmail. We call these various strategies acting beats. Acting beats are mini-objectives that clarify the relationship of your character's individual thoughts and actions to her objectives. (120)

Discovering the "acting beats" for the ball at the Moffats was essential, since in the musical these scenes combine several balls and outings from the novel and the film adaptations into one. Because many dynamics are altered within this one section of Act I in the musical version, the scene

objective/beat work on the getting ready for, attending, and recovering from the ball at the Moffats would make this scene pivotal for motivating the rest of the production. In the following charts, the director has provided examples of how utilizing Oswalts's objectives and beats lead the actors into an understanding of their motivations.

Scene 3: Getting Ready for the Ball

Characters	**Objective: I am working toward**	**Beat(s): by means of**
Marmee	Making sure her girls get every chance available to them	Getting Meg to her first ball.
Beth	Living through my sisters	Helping Meg get ready
Jo	Becoming a lady like AM says I have to	Going to this ball with Meg.
Meg	Finding an eligible young man	Attending the Moffat's ball.
Amy	Equality with my sisters	Getting ready for the ball, too.
Delighted	The girls helping Meg feel comfortable	Appealing to Meg's vanity and romantic tendencies
OVERALL	This scene works towards dividing the sisters and their places in life	By placing Jo and Meg outside their normal environment and leaving Beth and Amy at home.

As can be seen from these charts, Oswalt's discussion of "beats" is extremely similar to Burke's concept of dramatistic "agency." Oswalt writes, "You can fashion your acting beats, whether for operas, musicals, songs, art songs, or lieder, most effectively by once again using the device of means. Say to yourself "I want to carry out my objective by means of…" Or you can ask, "What do I do in this scene to achieve my objective?" (120). While

getting student actors to understand what they do in a scene to achieve their character's objective is important, what is missing from Oswalt's description is to what extent the act, agent, scene, agency, and purpose are acting on each other simultaneously, and this is the understanding that Burkean dramatism enables actors to accomplish, the ability to identify the degree of influence. In other words, while the pentads help us understand "how the what influences the what," utilizing the pentads in musical theatre productions helps us understand "to what degree the what influences the what," and this seems the most important result of this application for Burke studies at large.

Many adoptions of the pentad focus on the pentad's use for juridical rhetoric, or an examination of past "acts," whether it be Ronald Reagan's invasion of Grenada (Birdsell, 1990) Plato's rhetoric (Abrams, 1981), or even corporate picnics (Walker and Monin, 2001). Utilizing pentads for musical performance fundamentally changes the usefulness of Burke's thought from past events, to their adaptation for deliberative, or future events, i.e., an upcoming musical performance. Utilizing the pentad allowed actors to immediately see the degree of effect of their changing interpretations in real time. This ability to see the immediate variation of those changing interpretations is a potential new direction for Burke studies, and opens Burke scholarship from examinations of past acts, to a new methodologies for studying rhetoric as future performatives.

Dramatism and *Little Women: The Musical*

The first goal in utilizing dramatism in the production process of *Little Women: The Musical* was to achieve a greater depth of character analysis than found in Oswalt's "beats" method. To achieve this goal, a brief introduction to Kenneth Burke's dramatism was given by a Burke historian. In his workshop he presented students with the following:

In A Grammar of Motives (1945), literary theorist Kenneth Burke outlined his conception of what he would call "dramatism": a method that readers can use to identify the rhetorical nature of any text, opening it to multiple perspectives.

ACT: what was done?
SCENE: When and where was the act performed?
AGENT: Who did it?
AGENCY: How and with what was the act performed?
PURPOSE: What motivated the act?

After readers answer these statements based on their interpretations, the next question focuses on the influence one may have on another. "How does the _______influence the ___________?"

The director, therefore, took the worksheet above and had the students examine the "purpose-agency ratio" to determine what influence they had on each other, whether or not the purpose determined the agency, and vice versa. In the cases above, the students could see that Amy's burning of Jo's story was one of the most significant purpose-agency ratios of that entire sequence of the show, and therefore the staging of that scene would get more attention than other purpose-agency influences. The most significant implication from using Oswalt's "beats" before engaging in a discussion of the Burkean pentads was to see how limiting Oswalt's "beats" actually was on dramatic interpretation. Since Oswalt's beats were only one out of a possible twenty ratios that could be utilized, students immediately began pentading other scenes in which they were singing. For example, Jo is proposed to twice in the musical, once by Laurie and once by Professor Bhaer. Burke's dramatistic ratios immensely helped the actor who played Jo in finding her motivation for rejecting one and accepting another. By only using Oswalt's "beats," Laurie's antics take center stage in his being refused, but through pentading Professor Bhaer's proposal, a new reason for Laurie's rejection emerged:

Act—Bhaer proposes
Agent—mentor to Jo, represents "the Other," represents "not-Concord"
Scene—outside the March house
Agency—through her published book
Purpose—to tell her he's missed her and loves her

In this pentad, it is Bhaer as "the Other," the fact that he is "not-Concord" that the actor who played Jo identified as having the most effect on Bhaer's acceptance, and therefore since Laurie is the next door neighbor, the one who most specifically represents Concord, the actor who played Jo was able to exploit this tension between the two men.

Directorial Intent, Actors, and Identification

The second purpose for utilizing Burkean pentads was to help shape the director's own interpretive focus. Since the director did not want to dictate the staging, the pentads help students identify with the directorial interpretations as they creatively participate in the creation of the meaning of the performance. As part of the preparation for the production, the director

conducted archival research in the Louisa May Alcott papers in the Houghton Library at Harvard University. What surprised her was that there was no evidence in the Alcott letters that would indicate that Louisa and "Beth" were very close in real life. There were no letters in Louisa's collection from "Beth," but many letters between "Beth" and "Marmee." The director began to wonder whether Louisa's portrayal of Jo in the novel is what she merely wished her relationship had been with her sister "Beth" in real life. In the novel they are very close, thus every adaptation of the novel portrays them as very close. Based on her reading of the Louisa May Alcott letters, then, the director tried to capture a bit more of this dynamic in the scene "Some Things are Meant to Be." This scene is normally staged with Jo's overwhelming sadness of Beth's impending death. Based on a new possible interpretation from the Alcott letters, the director wanted to stage Jo not as a grieving sister, but in denial over what is happening, so much so that she cannot even give Beth her full attention in this scene. By staging Jo as caloused to her sister's illness, though, the director could encourage the audience to identify with her need to change, to collectively hope this is not the Jo we are left with at the end of the story. When Jo does realize that her home is truly important, her recent denial then becomes an even more significant motivation for her writing and submitting her great novel in the first place.

In order for this alternate interpretation to not be merely handed down to the actors to obey, utilizing the pentads allowed the actors to come to these conclusions on their own, as they creatively participated in arriving at similar interpretations. In A Rhetoric of Motives (1950), Kenneth Burke writes, "Longinus refers to that kind of persuasion wherein the audience feels as though it were not merely receiving, but were itself creatively participating in the poet's or speaker's assertion. Could we not say that, in such cases, the audience is exalted by the assertion because it has the feel of collaborating in the assertion?" (57-58). To demonstrate to the actors that they, too, might have alternative motivations than merely what is written in the novel, the actor playing Jo and the actor portraying Beth wrote their own pentads:

While they did not necessarily arrive at the same conclusion, the fact that they could arrive at similar conclusions allowed them to understand the staging and see how many other interpretations were possible, i.e., "if not this one, then why not that one?" The pentads also balanced this artistic freedom with the need to stay as close to audience expectations as possible as a feature of the musical theatre genre. Dennis Brissett writes,

"Dramatism gives one no criteria for such smug demarcations of one's own virtues and the vices of all others. We are not talking about some simplistic notion of demystification as an unmasking, a revelation of the truth; rather we are offering dramatism as a technique of analysis of human interaction and also as a method for assessing social theories of human conduct" (336). The students could see that while there was no one single correct interpretation, there were limitations on how interpretive we could be. While the pentads helped create those interpretations, they simultaneously allowed the students to examine them. Bissett writes, "The demystification of action that can be achieved by reclaiming neglected petadic elements has its counterpart in the critique of theories of action that similarly neglect elements of the pentad. And here, unlike other theories of action, dramatism provides the method of demystifying and criticizing itself. It is possible, therefore, to produce a dramatistic account of some situation, and, without shifting one's ground, equally possible to analyze that account" (Brissett 336). This analyzing of student interpretations is not allowed by Oswalt's "beats" method. The students only supplied what they thought were the agencies by means of which for their purposes, but they never considered why they believed that until they utilized Burke's dramatistic ratios. This is why filling out the charts for Oswalt's acting beats seemed like homework to many of the students, but creatively participating in persuading the audience that Jo March needed to change did not seem like homework at all.

Dramatism, Musical Theatre, and Popular Art

These interpretative choices that involve the audience in the creative participation of Jo March's transformation, their identification, has an even greater implication for the genre of musical theatre at large. Because musical theatre forms are much more closely tied to popular culture than "straight" theatre, musicals generally do not challenge audiences or create their own drama. Kimberling writes on dramatism's ability to challenge the inherent limitations in popular art's predictable forms:

The Burkean model provides a tentative answer to the frequently posed question as to whether popular art reflects or engenders social values and mores. Dramatism would suggest that it does both. Popular art reflects social values because it presents universal patterns of experience, patterns that the audience must recognize if it is to understand the work. It engenders values by presenting dramatic scenarios placing ordinary values in conflict situations, situations demanding that some hierarchy of values be established, and by stimulating audience identification with the processes of value formation (Kimberling 84).

Again, the ball scene is an example of how dramatism can be used not only to reflect social values, but to engender values by demanding that the audience establish a hierarchy of those values. By utilizing Oswalt's "beats" in the previous charts, one can see how students supplied fairly formulaic means to their purposes, i.e., Meg wanting to make a good impression on the Moffatt's by making sure Jo behaves herself. However, since pentads allow students to both simultaneously produce and analyze their dramatistic accounts, the ball scene can be used to not only reflect social values, but to also engender conflicting values. To engender these conflicting values, however, some additional work is required by the actors than merely identifying the acting "beats." In other words, the actors must "earn their increment" through developing new pathways for conflicting values to operate. One of these pathways is the subject of Burke's Language as Symbolic Action:

There is a further step in our outward direction: and it is the one we most need for our present inquiry. Insofar as a poem is properly formed, suppose you were to ask yourself what subtitle might properly be given to each stanza. Or suppose you were to break up each chapter of a novel into a succession of steps or stages, giving titles to such parts of a chapter, then to chapters, then to groups of chapters, and so finally to the whole work. Your entitlings would not necessarily agree with any that the author himself may have given, since titles are often assigned for fortuitous reasons. And of course other readers might not agree with your proposed entitlings. But the point is this: Insofar as the work is properly formed, and insofar as your titles are accurate, they mark off a succession of essences (369-370).

What Burke identifies as "subtitles," acting preparation generally calls "subtext." While "subtext" is a pretty common way for actors to find meaning in the script, it becomes even more significant the more the director wants the audience to establish hierarchies of values. For musical theatre productions, with their inertia already tilted towards merely reinforcing cultural norms and values, subtext is essential in producing dramatistic pathways for audiences to consider these competing values. This is how the concept of subtext was introduced to the actors for *Little Women, The Musical*:

Subtext now becomes useful specifically for the songs you sing. Subtext is the main source of your internal dialogue, the chatter of your inner voice expressing how you feel about what is happening. When you fashion subtext for each phrase of your text and complete it with internal thoughts for all the places where you don't sing, you make your character into a mul-

ti-level communicator like a real person, and you take a giant step toward being believable on stage.

The focus on creating "internal dialogue" to form a "multi-level" communicator has its roots not only in the "unending conversations" taking place, but also in the creation of multiple pathways of action. Will the characters act in predictable ways that reinforce social norms, or will characters surprise audience members by their resistance to formulaic behaviors? Using the example of the student analysis of the ball scene again, the creation of subtext created some surprising opportunities for presenting audiences with conflicting values to examine. Using Oswalt's acting "beats," the actor playing Meg indicated that her purpose was to make a good impression on the Moffatt's by making sure Jo did not embarrass them. However, through subtext of the same scene, other values are revealed. As Meg is approached by Mr. Brooke at the ball, she pulls Jo away from the dancing to calm her down, dropping her own dance card in the process. Mr. Brooke has come to get Laurie to take him home. They are center stage and Jo and Laurie are listening and observing them intently:

Meg: Sir! You've taken my dance card!

I need it but I don't want to have to ask.

Brooke: Your dance card? – Oh! Is this yours? Sorry. So – you're Margaret March?

What? I'm an idiot. Who is this? She's pretty!

Meg: Yes, I am.

He's handsome!

Brooke: It's – a splendid party, isn't it? –

I am wowed by you!

Meg: Yes, it is. Quite - "lovely." So you're from Boston?

I don't know what to say…

Brooke: Actually Maine.

I can't stop staring at you!

Meg: I've never been to Maine.

Why did I just say that?

Brooke: You should go. It's beautiful country. Very primitive –

You should come with me!

Meg: I like primitive.

Why did I say THAT?

Brooke: Really?

Does she like me?

Laurie: Mr. Brooke is a romantic.

Ooooo (sarcastic)

Meg: Is that true?

He has something I like.

Brooke: Well, no, no. I read Sheats and Kelley. I mean Keats and Shelley. –

Shut up, Laurie, and let me talk!

Meg: So do I.
I understand you.
Brooke: You read Keats and Shelley?
This girl is way too cool for me.
Meg: All the time.
I actually know those guys.

In the ball scene, Meg's subtext reveals other purposes than just not embarrassing herself in front of the Moffatt's, which reinforces the social norms. When Meg responds to Mr. Brooke saying, "I like primitive," and her subtext for that line was "Why did I just say THAT?" she is both "producing a dramatistic account of some situation, and, without shifting one's ground, making it equally possible to analyze that account." Meg is reinforcing social norms, i.e., getting married to the handsome male lead character of a musical theatre production, and simultaneously engendering social values, i.e., the legitimization of a distinctively different culture than that of the extravagant ballroom in which the attractive male lead character of a musical theatre production and the attractive female lead character of a musical theatre production will fall in love.

Motion, Action, and Staging

To "block" the production, the director wanted the actors to know why they were moving when they were, and to initiate their own movement rather than just being told to move when the director wanted. After all, the actors have done the character work for they more precisely than even the director, so their suggestions are often quite inspired. The addition of Burkean dramatism in the subtext process suggests blocking options to the actors that they can feel on their own, complicating how the audience believes the characters should be behave in response to social norms. Again, this complication is anachronistic for the musical theatre genre, but dramatism opens musical theatre up to such possibilities, while itself staying true to form. Kimberling writes, "Burke would view [Kaplan's aesthetic theory] as dehumanizing. The reaction mode of Kaplan would find its place, in Burkean terms in the world of motion, not action. The world of human thought and language, however, necessarily implies action, since it is a dialectical process of giving wings to motive, transcending the linear stimulus response realm of mere motion" (Kimberling 70). Insomuch as subtext is an interior dialogue, it participates in the dialectical process of "giving wings to motive," making staging much more meaningful than merely identifying "acting beats" only. In the ballroom scene, therefore, when Mr. Brooke says that Maine is "very primitive," he has many choices. He can reinforce social norms by delivering the line with disdain in comparison to the extravagant

ballroom of the Moffatt's, or he could engender social values by deliver the line with pride, as an almost aside away from the other characters in the ballroom scene. When Meg replies, "I like primitive," she can reflect social norms by being embarrassed about valuing the primitive, or she can engender social values by shouting that out for all in the ballroom to hear.

The staging process, therefore, is based upon a deep understanding of the characters and their motivations for relating to other characters and their scenes independent of the individual objectives for each scene, the overall objective that the audience understands from each scene, and how a group of scenes relates to the entire act. Since no one character could both reflect and engender social norms at the same time, the director utilized a system of scene "leaders" and "followers" for each scene. While each scene demands its own leader, it is the balance of leaders to followers that both simultaneously reflects and engenders social values. The leader in a scene would be center stage more often than not; a follower in a scene would be more upstage rather than downstage. The leader could reflect a social norm, and the audience could witness that effect on the follower, or the leader could engender a new social value, and the audience could witness that effect on the follower. In this way, motion becomes action, since the movement is motivated by "human thought and language."

In a society where television productions such as Glee or Smash portray musical theatre production as frivolous pursuits of vanity devoid of scholarly attention, the significance of Burkean dramatism is vital to a reinvigoration of this popular art form. Brissett writes, "It is only in the social scientific use of dramatism—seeing to give due weight to all elements of the pentad in the explanation of human conduct—that we can find an implicit commitment to the demystification of any single-minded explanatory scenario"(336). Dramatism reconnects musical theatre to the contextualized field of musicology, while simultaneously distancing itself from pure aesthetic value conflict. The pentadic ratios, therefore, simultaneously provide the substance of interpretive material for musical theatre production in the characterization, blocking, and staging phases of production, and the means by which to examine characterization, blocking, and staging without "shifting one's ground," creating exciting opportunities for the scholarly attention to this popular art form.

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Philological essays as dramatically controversy in the context of universal heuristic of human motives.

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Abstract

In 1984 Kenneth Burke particpated in a panel discussion over the nature of dramatism, insisting that it was literally descriptive of human symbol-using, while some leading Burkeans on the panel insisted that dramatism was metaphorical. This essay revisits that controversy and argues that Burke consistently maintained that dramatism provides a universal heuristic of human motives.

I WAS A graduate student at the University of Iowa in 1985, already known by my peers and professors as “the house Burkean, when *Communication Quarterly* published a discussion from an Eastern Communication Association (ECA) Convention panel involving Kenneth Burke and “several of the leading dramatists in our discipline (Chesebro 17). The subject was the nature of dramatism and, oddly enough, the discussion ended with Burke disagreeing with those “leading dramatists. He claimed that dramatism is literal, while his interlocutors—especially Bernard Brock and Herb Simons—claimed that dramatism is metaphorical. A few years ago, Bryan Crable published an essay defending Burke’s position in *Philosophy & Rhetoric*, but I believe he sacrificed too much in that defense. Given the centrality of dramatism to Burke’s theory of human symbol-using, I would like to offer one more attempt to explain what Burke means when he claims dramatism is literal and to defend that claim.

Imagining a Land of No Motives

Instead of parsing the claims of each side at the outset, let me take a more circuitous route that I believe will bring us closer to the heart of the question before returning to the dispute. Let me start with an elaborate hypothetical.

Imagine the most politically correct society possible: no one draws distinctions between male and female, between those with black, brown, white, red, or yellow skin; between young and old, between the intelligent and dim-witted, between the strong and the weak, between rich and poor, between the first-born and the last-born, between the priest, the doctor, and the fisherman; between holy and unholy persons, and so on. Further, imagine this society did not even have different names for individuals, lest such monikers lead to some hierarchy based on different meanings or connotations. In fact, at the most extreme, this society does not distinguish between "you and "me. Finally, imagine that people in the society not only did not draw such distinctions, but could not—that they could not perceive such distinctions. In such a situation, the question "Who? would carry no meaning.

Imagine further that this odd society drew no distinctions between place and time: that they had no words for "here and "there or "then and "now; that "the place we eat was no different from "the place we relieve ourselves; "dinner time and "bed time were indistinguishable. Imagine that they did not distinguish between mountains and valleys, lakes and deserts, spring and winter, yesterday and tomorrow, hunting ground and burial ground, and so on. That is, they could not answer the questions "When? or "Where?

Imagine further that they did not distinguish one act from another: killing, eating, having sex, giving birth, thinking, running—there was no way to answer the question, "What is being done?

Without knowing what someone is doing, they certainly could not answer how or why something was being done. They could have no technology, for technology is concerned with means and ends, of adapting spears for hunting, pots for cooking, wells for collecting water, and so forth. Purposeful human action is difficult to conceive here. Religious belief based upon some divine purpose would be impossible.

Of course this is a ridiculous hypothetical. No recognizably human society ever existed that was not able to draw the distinctions we draw in answering the questions Who, What, When, Where, How, and Why. In other words, these questions and the answers they call for are *universal*in human societies. Procreation and child care, at a minimum, require distinc-

tions in agents that allow us to know who gives birth and who cannot care for him- or herself. Success that makes survival likely requires a great deal more: the ability to see the overlaps between acts, agents, scenes, agencies, and purposes: Connecting the seasons to the planting of crops; connecting places to purposes of security and shelter; connecting means and ends sufficiently to create weapons that give humans advantages over more powerful predators and prey; identifying people good at doing particular things, such as hunting, fishing, cooking, caring for the sick, and so forth. Answering "Who *in light of* What, "Where *in light of* What, "How *in light of* Why, and so forth is critical for the success of human societies, and is universal as well.

Of course, advanced human societies take the distinctions represented by the pentadic questions to extremes. As Maslow demonstrated, human "needs come at different levels. If we've satisfied physiological and safety needs, then we look for love and ways to belong, and later to all manner of establishing our esteem in our own eyes and those of our peers, and perhaps then we can self-actualize. And the Who, What, When, Where, How, and Why questions crop up at each stage, establishing our place, our home, our roles; distinguishing us as "higher or "lower than others in myriad ways; and, at the ultimate stage, realizing our potential as unique agents in unique times and places, working towards our own unique purposes, in ways that are uniquely our own.

Our symbolic trek up Maslow's pyramid is not necessarily "progress, despite the pyramid's implicit indication of where the "pinnacle of human existence lays. The "grammar of motives allows us to make important distinctions between, say, good hunters and bad hunters, but also leads to distinctions involving tribal identities, castes, organizational charts, "cool groups and "lame groups, and every manner of sexist, racist, sexual orientationalist, ethnocentrist, and other division imaginable, far past what is necessary or useful and, indeed, to the point of being detrimental to society. As Burke would say, we take our symbol-using to the end of the line, ignoring what's good for us. Today, distinctions based on answers to Who, What, When, Where, How, and Why are sophisticated to a fault; but they still follow the fundamental grammar of motives that marks us as human.

Critical for the essential, but problematic development of our human sophistication in discerning answers to the pentadic questions is our facility with language. Not only do we *see* a person as a better hunter, a more attractive person, or an interloper; a scene as dangerous, agriculturally fertile, or "late; a means as effective or efficient; and so forth, we can *verbalize* our

distinctions, compare them with others, take up the characterizations of our interlocutors or criticize them, draw from witnesses to actions we did not see, and so forth. Burke uses the term *symbolic action* to account for our actions in verbally carving up the world in these ways. Such verbal carving creates a new, *human* world, as there inevitably emerges a distinction between the *world* and *words about the world*.

The most obvious way that action enters our world is through our interactions with other humans, as Burke notes in drawing a distinction between how we treat objects and how we treat people:

[A] physical scientist's relation to the materials involved in the study of motion differs in quality from his relation to his colleagues. He would never think of "petitioning the objects of his experiment or "arguing with them, as he would with persons whom he asks to collaborate with him or to judge the results of his experiment. Implicit in these two relations is the distinction between the sheer motion of things and the actions of persons. ("Dramatism 11)

Philosophically, it does not matter if we have free will or not. In a pragmatic sense, Burke notes, we treat other human beings *as if* they were acting rather than merely moving (*Language* 53). In short, we enact the pentad in the world, giving it a materiality.

On the other hand, action has often been seen in things scientists think of only in terms of motion. Ancient people attributed motives to the elements, to the gods, and to animals, anthropomorphizing them in attributing purposes (including sometimes the susceptibility of appeasement or admonishment). Thus, Herodotus tells us that Xerxes, angered when a storm at sea destroyed a bridge he constructed across the Hellespont, had his men give the Hellespont 300 lashes and to cast a pair of fetters into it to "bind the sea. Humans also anthropomorphize unseen gods. Judeo-Christian texts make God into a jealous deity who judges and punishes us or a father who loves us. We extend this application of "action as a terministic screen to animals. Thus, like other pet owners, I recognize when my dog wants to play, attributing purpose to him. Action, then, as a framework of understanding the world, tells us to look for motive. It opens the possibility of persuasion, of judgment, of subjection to the will of others, of forgiveness, of choice.

Just how a given community attributes motives will differ in light of their culture, history, and rhetorical needs. As I have argued elsewhere, relationships among pentadic terms have *general* dimensions that Burke's *Grammar* explores at length: "The scene 'contains' the act; means

(agencies) are adapted to ends (purposes); agents are the 'authors' of their actions; and so forth (Rountree). On the other hand, there are nonuniversal, historically unique *specific* dimensions in these pentadic relationships. As I noted:

Specific dimensions of terministic relations are normative, established by a discourse community's shared beliefs about "what goes with what at a given point in time, underlying expectations that one will or should find certain types of agents engaging in certain types of actions, using certain agencies, within certain scenes, for certain purposes, evincing certain attitudes. (Rountree)

For example, a "good wife in a conservative Islamic society is associated with very different acts, scenes, agencies, purposes, and attitudes than a "good wife among Baptists in Alabama. A "good Baptist wife in Alabama may drive a car, walk through a mall unescorted, seek higher education, wear short pants, and question her husband; these actions would not be expected or tolerated in a "good Muslim wife living in Taliban-controlled parts of Pakistan. Nevertheless, the general idea that particular agents will be expected to engage in particular actions in particular scenes using particular agencies for particular purposes with particular attitudes still holds. The grammar of motives is universal in describing those general, formal relationships, but not the particular content they will carry.

If we accept as a social and historical fact that humans have made, and continue to make, distinctions that allow them to answer Who, What, When, Where, How, and Why; and, indeed, that this perspective plays a central role in allowing us to become what is recognizably human (for better or worse), then we're on the road to accepting the universality of the grammar of motives. And, insofar as dramatism is rooted in the assumption that such understandings of action are an inextricable part of human interaction, then dramatism is *literally descriptive* of our world.

Perhaps I'm using a sledgehammer where only a gentle tap is needed. I seriously doubt that anyone would deny that, as a matter of fact, humans do treat and talk about one another as if they were engaged in action (including themselves), discerning purposes behind actions, using time and place as a context to understand action, drawing upon knowledge of agents to figure out what they are doing and why, carving up the world in their own unique ways. But detractors from the claim that dramatism is literal still may have two objections:

- That my description of dramatism is wrong and that Burke meant something different that they cannot accept as literal.
- That my understanding of literality is flawed; that making a literal statement requires something more robust, more grounded in “reality that I’m offering here.

What Burke Meant

Some scholars may point to the “drama in “dramatism, note Burke’s roots as a literary and theatrical critic, and suggest that he’s brought the stage metaphor to an understanding of human action. Parke Burgess, who participated in the ECA panel discussion with Burke, seems to be caught in this theatrical sense of dramatism when he tries to support Burke's position on the literal nature of dramatism, claiming: "It [dramatism] is not mere metaphor; Burke means that people act on the stage of life" (Burke et al., 25). This "support" prompts Burke to caution: "In this context, it is extremely important to realize how we name things" (25).

Burke originally employed theatrical metaphors to veer scholars away from behaviorist reductions of action to motion (i.e., to highlight that an act is occurring). But these very metaphors have served to direct attention away from the “more-than-motion connotations of "act" and towards the theatrical connotations of "act." This terministic obstacle has been further perpetuated through Goffman's work, which straightforwardly utilizes the theatrical sense of “act, stressing how people strategically present themselves in everyday life. But, unlike Goffman’s use of drama as strategic presentation, in Burke there is no “backstage where motives are free from the constraints of the “grammar of motives. For Burke there is no escaping scene, agent, agency, purpose, or act; whatever is being done, the grammar is implicated both in interpreting motives and in “say[ing] what people are doing and why they are doing it (*Grammar* xv).

Beyond the use of drama as a theoretical term, there are other reasons why good Burkeans might be mystified by Burke’s insistence that dramatism is literal. This, I believe, rests on the role Burke has played in rhetorical studies as a de-masker of theoretical pretensions and a revealer of rhetorical subterfuge. Burke came along when neo-Aristotelians held sway in the speech field and we had a rather cramped view of what constituted rhetoric. Then came the 1960s, a political and social context where young graduate students (and some professors) began to question all forms of old thinking. Burke, who had been introduced to the speech field in the 1950s, didn’t become a major force in our field until the scholars of the 1960s finished their degrees and started publishing in the late 1960s and early 1970s.

Burke was a breath of fresh air to these scholars: He warned us about terministic screens and about the misleading models of the behaviorists; he taught us about unconscious forms of persuasion and reinterpreted Machiavelli, Bentham, Marx, and others as rhetorical thinkers; he revealed the rhetoric of religion, of capitalism, and of science; and so forth. How could the one who helped show us the light turn around and insist that his own view wasn't merely perspectival, but ontological and literal?

That is how I read the late Bernie Brock's reaction to Burke's claims at the ECA panel. In an essay following up on the ECA discussion published in *Communication Quarterly*, Brock claims that Burke had shifted his view of dramatism in recent years, trying to establish it as a "philosophy (99). Brock seems to long for the days, as he constructs them, when Burke was more focused on "paradox and metaphor and more interested in the ambiguities of language than in literal statements.

But Brock is longing for a Burke that never was. Although Burke was among the deftest of critics, who used "everything there is to use in his criticism, his theorizing about human symbol using typically aims for ultimate generalizations, from his account of the variations of formal appeals in *Counterstatement* to his "Definition of Man in *Language as Symbolic Action*. And so it is with dramatism. Those liberated rhetorical scholars of the '60s perhaps skipped too quickly over statements in the *Grammar* like the following:

It is not our purpose to import dialectical and metaphysical concerns into a subject that might otherwise be free of them. On the contrary, we hope to make clear the ways in which dialectical and metaphysical issues *necessarily* figure in the subject of motivation. Our speculations, as we interpret them, should show that the subject of motivation is a philosophic one, not ultimately to be resolved in terms of empirical science (xxiii).

Burke claims that the *Grammar* "offers a system of placement, and should enable us, by the systematic manipulations of the terms, to 'generate,' or 'anticipate' the various classes of motivational theory (xxiii). Note that he does not qualify this statement by saying that this system will generate or anticipate *some* classes of motivational theory; he means to cover the entire gamut of possibilities. Because dramatism is universal, Burke is able to use the pentad to construct a framework to cover all possible motivational theories. Burke scholars should ponder this fact a bit more to understand the breadth and significance of dramatism, which, Burke once told me, he thought we had underappreciated and underutilized.

Furthermore, it was not in the 1985 exchange that Burke first claimed that dramatism is literal. Burke's 1968 essay defining dramatism for the *International Encyclopedia of the Social Sciences* asked:

Is dramatism merely metaphorical? Although such prototypically dramatistic usages as "all the world's a stage are clearly metaphors, the situation looks quite otherwise when approached from another point of view. For instance, a physical scientist's relation to the materials involved in the study of motion differs in quality from his relation to his colleagues…. In this sense, man is defined literally as an animal characterized by his special aptitude for "symbolic action, which is itself a literal term. And from there on, drama is employed, not as a metaphor but as a fixed form that helps us discover what the implications of the terms "act and "person *really are*. ("Dramatism 11)

Bryan Crable notes that Burke called dramatism literal even earlier, in his 1955 article "Linguistic Approach to Problems of Education, as well as in 1961's *The Rhetoric of Religion* (Crable 326). So, Burke's position had been clear on this matter for many decades, making Brock's claim of a change of heart by Burke suspect.

Burke doesn't even claim originality in his parsing of action into the pentadic elements, which he emphasizes are not positive terms, but rather questions (*Conversations* 3:54). He notes that the pentadic questions have been the subject of scholars concerned with motives for thousands of years, from Aristotle's *Nichomachean Ethics* to Talcott Parsons' *Structure of Social Action*, and they were "fixed in the medieval questions: *quis* (agent), *quid* (act), *ubi* (scene defined as place), *quibus auxiliis* (agency), *cur* (purpose), *quo modo* (manner, 'attitude'), *quando* (scene defined temporarily)" ("Dramatism" 9).

A curmudgeon might note that "attitude is a Johnny-come-lately to the pentadic party, added in an addendum to a later edition of the *Grammar* (443). If the pentadic questions are so fundamental and universal, how could he leave out this one? He explains that attitude, which answers the "how question as "in what manner, is implicit in *act*, as a preparation or a substitution for action. That is, it was always there, but it was a subtlety in action that may usefully be teased out or left under the more general term *act*. "Shaking with fear is as much an action as "fearful is an attitude, but the distinction between more overt action and what takes place "inside is useful. Attitudes hide in ways that overt actions cannot, involving mental or emotional "action that might be missed by an onlooker, but which may completely change our interpretation of a given action. (Consider our

interpretation of the smile of Ted Bundy as he interacted with young women, knowing that this “happy attitude is grounded in something psychopathic—a dream of rape and murder.) Attitudes also may serve as a substitution for action (feeling pity for the poor, instead of giving them money), or as a precursor to action—a sort of inchoate act that is only complete when externalized.

Theoretically, we could look for such inchoate forms of the other pentadic terms as well. Can we usefully distinguish an “inchoate scene for example—perhaps on the edge of being a “dangerous scene but not quite there? Or an “inchoate agent—one who might be a hero, but isn’t quite there? Or an “inchoate agency—perhaps a shoe used awkwardly as a hammer, or a scalpel (an instrument for saving life) as a murder weapon? Burke always directed us to the “edges of pentadic terms, especially the spots where two pentadic terms overlap; and so it is, perhaps, with an act that bleeds over into something we recognize as an attitude.

I believe the evidence shows that Burke has not changed his position on the literal description of humans as engaging in action, rather than mere motion. Whether or not humans have free will, humans treat others as if they have purposes, which are structured in acts, agents, agencies, scenes, and perhaps attitudes. Indeed, humans are only recognizably human insofar as they take account of others in this way; they only succeed as a species to the extent that they have facility with the grammar of motives (though perhaps that is our downfall as well). Finally, scholars over thousands of years have recognized these ubiquitous questions about action as central to understanding what humans do. To me this is the evidence for dramatism as literal.

Having emphasized the literal nature of dramatism’s description of the human world, let me rush to add that that literal description constructs an architectonic heuristic that allows one to systematically identify competing lines of argument about motives in a given case. So when someone attempts to disparage President Obama as a liberal spendthrift who is running up huge deficits (as Republicans frequently accuse “tax and spend Democrats of doing), any pedestrian Burke scholar could advise him to counter that agent-focused construction of motives with a scenic one: “The threatening economic downturn requires us to spend money to avoid a deeper recession or depression. But, just because the pentad is an inventional well for competing constructions of motives is no reason to claim that it is paradoxical or non-literal. One might as soon claim that Aristotle’s common topoi are

paradoxical because one can find different content in applying them (e.g., different *past facts*).

Being Literal

The final stand for those who want to deny that dramatism is literal is to raise the bar for what is accepted as a literal statement. Burke's disputants in the ECA dialogue pointed to Burke's own claims about the perspectivism in and metaphorical nature of language. Crable comes to Burke's rescue in a philosophical essay that separates two claims from the ECA panel: that dramatism is ontological and that dramatism is literal. Crable argues persuasively that

Burke was making *two separate claims:* (1) dramatism is ontological, and not epistemological, because it begins with language as action, not representation; and (2) this starting-point can claim a privileged (literal) status because, compared to scientism or behaviorism, it offers a more complete approach to the study of motivation. (324)

Key to Crable's argument about dramatism's literalness is a watering down of what it means to say that something is literal, drawing upon Burke's essay on "Rhetoric, Poetics, and Philosophy. This "soft form of literalness suggest that we can't make statements about things or people "in themselves (the ultimate philosophical standard), but we can make statements that interpret situations by comparing them to previously experienced situations, analogically extending our understanding of the earlier to the later. And, such analogical extensions in statements such as "I shall gather some wood to build a fire are certainly distinguishable from explicitly metaphorical statements such as "I'm going to build a fire under that guy, which Burke used to emphasize the distinction (Crable, 332-333).

I don't want to get into a philosophical discussion any deeper than necessary here, but I would like to note the uniqueness of Burke's examples here, because I believe they are particular to his purposes of juxtaposing a metaphorical statement with a non-metaphorical statement and a bit misleading for our purposes. "I shall gather some wood to build a fire is a statement about *intended action*, rather than a statement that describes some objective state of the world. Because it concerns action, we can apply all kinds of different criteria to judging it: Is it a sincere statement (does he actually intend to do it)? Does it state something that is possible (does he have the capacity to gather wood and build a fire; do the laws of physics allow that wood can be used to build a fire)? Does it state something that is likely to be done (do people gather wood and build fires at this place and this time)? Does it state something ethical (is burning carbon fuels the right

thing to do)? Asking whether such a statement is literal is a bit strange, however, unless by “literal one means “possible, “normal, or “sincere. Speech act theory seems better suited to grappling with such a statement. However, for Burke’s purposes of distinguishing between statements about gathering wood for a fire and patently metaphorical statements about “lighting a fire under a guy, it may suffice.

On the other hand, if I make a statement about the world, such as “Humans are mammals, then that can be judged on truth criteria, at least theoretically. (In practice, we don’t generally act like philosophical hair-splitters—if someone asks us to “pass the potatoes, we tend to manage to do that without much trouble, not bothering to try and identify what counts as a potato.) If we know what humans are and what mammals are and what it means to be a mammal, then we should be able to judge the truth of such a statement. If it can be judged on truth criteria, then we can say that the statement is literal. That is not to say that such statements must be true to be literal. I can say, “I was raised a Catholic—a literal statement that can be judged on truth criteria and which, in fact, is false. Literality does not require truthfulness, only that something is capable of a truth judgment.

In addition to being subject to being false, literal statements, even if they are true, function, like any other terministic screen, as selective representations of the world. Therefore, something can be a literal statement and still function rhetorically. Even so scientific a statement as “The shortest distance between two points is a straight line serves rhetorically to make efficiency an important value, to highlight “travel or “movement as something we should scrutinize, and to invoke the scientific ethos through its direct, terse, unadorned style.

Herb Simons apparently believes that “literal and “rhetorical are mutually exclusive categories, for he argues that Burke’s claims about the literalness of dramatism require them to work in a “nonrhetorical way, avoiding embellishments, uncertainties, judgments, and perspectives (Burke et al., 29-30). But, consider Burke’s counter to Darwin: Darwin emphasized the nature of humans as animals who evolved from earlier species, while Burke sought to emphasize the qualitative difference that arises when humans gain the ability to use natural languages. Burke’s concern is not that Darwin’s theory of evolution is untrue (and that statements about it are not literal), but only that it draws attention to human animality at the expense of human symbolicity. Despite the differing emphases Burke and Darwin give to their characterizations of humans, that does not mean one of them must be in error or that one of them is speaking metaphorically.

Now, admittedly, dramatism's *literal statements* about humans and action—that things move and humans act; that we are bodies that learn language; that action is constituted through distinctions reflected in the pentadic questions—are subject to falsity, like any other literal statements. And Brock and Simons could certainly argue that they are false. But they should not argue that they are metaphorical.

Conclusion

Ultimately, it would have been easier for me to play the philosophical game to reject Brock and Simons' claims, and even Brian Crable's watering-down approach by pointing out the paradox they create for themselves: Is Brock's claim that Burke has switched from believing dramatism is metaphorical to believing it is literal itself a literal claim? Is Simons being metaphorical when he says that literal statements are nonrhetorical? Is Crable's claim that Burke is using a "soft version of literality itself a literal statement? And, overall, isn't the action of these three scholars in trying to persuade others about how to see dramatism itself predicated on an assumption that their readers are agents who act, who have their own purposes, and who can be moved by arguments? Isn't this the sort of "pragmatic acknowledgment that Burke is talking about when he distinguishes the chemist with her chemicals from the chemist with her colleagues?

When Burke says that people act and things move, when he says that there is a difference between the taste of an orange and the words "the taste of an orange, when he says that we participate in a symbolic world of our own making that literally exists (and that literally will vanish when human life is gone), he means that literally. We should understand that as his meaning. And we should sidestep the philosophical language games that problematize that which we must pragmatically recognize if we are to avoid being locked up in some rubber room as one who does not recognize that the social reality created by language is a reality we can talk about literally.

Notes

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We can add Frank Lentricchia to the group of dissenting dramatists as well. See Lentricchia 68-69.

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Some thoughts about Vladimir Nabokov`s “*Sebestian Knoght`s real life*” novel

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Abstract: Vladimir Nabokov’s first book which he wrote in English on American era is the novel "Sebastian Knight’s real life" (1941). Besides having the autobiographical features, this novel can also be said to serve as a key to resolve the main ideas of V. Nobokov’s novels, his manner of writing, literary principles, style, forms of building composition, codes and ciphers in his works. The work was dedicated to a famous writer. It is a great and original writer’s novel narrated by a narrative. Approaching from the point of view of three realities, a way which is outside of the life’s realities, but at the same time is called real and here the truth is searched. Sometimes life ways of the heroes of Nabokov’s novels remind the turns on the chessboard. In some cases, the writer giving a detective style to the description of the events, builds the plot of the novel in a logical sequence with his original wording style and creative criteria.

Keywords: Vladimir Nabokov, the main idea, literary works, novels

"In this work, choosing comprehension of “another me (or the second personality) as a sample of linguistic and literary transformation, Nabokov described himself to some extent in the personality of the artist and hero Sebastian Knight. [9, p.159]. The novel, besides being a philosophical treatise about a literary work, life and death, also presents aesthetic ideas in a unique manner; he evaluates other works in the novel and writes a new book. The novel is told on the basis of the narration of Sebastian Knight’s brother who writes a book about his life and who is kept in secret and only in one case is reminded as V. "That is, the hero of the novel is an invisible person. He is a late Russian immigrant writer who is the author of many

well-known works, and now his brother who is presented only with an initial “V is trying to write his biography in the novel. As usual, there is a lot of autobiographical information here "[4, p.213]. The author notes that the descriptions which have been given within the works of Sebastian Knight correspond to V.Nabokov’s childhood years in Russia. The narrator who begins to write a book about his brother explores and explains the childhood and youth memories, Sebastian’s friends, the women he loved, his books, ideas of those books and publication issues of them, as well as his way of thinking and distinguished features. This book presented by the narrator during speaking on that process in fact is a book about his brother. In other words, if not to take into account the characters which take part in the description of events, the novel "Sebastian Knight’s real life" has got three main heroes: the narrator, Sebastian Knight and V.Nabokov. The reader is invited to be the fourth hero. The idea of unity of the spirit which is clearly evident at the end of the novel emerges as a major cause and result moving forward towards the goal throughout the book, and finding the true meaning at the end. V.Nabokov’s heroes and the spirit he has delivered to readers are seen behind the raised curtain, and from behind the removed mask; "The end, the final. All return to their daily lives (Claire to the grave) - but the main player remains; because, no matter how much I try to get rid of my role, I just cannot make away with it. Sebastian’s mask clings on me, this resemblance will never be erased. I am Sebastian, or Sebastian is me, or both of us are another person, whom we don’t know. [10, p.216].

That another one is a writer, and he tries to unite with his readers by means of his soul. In order to understand the final words of the novel which we have set as a sample more clearly, we will look through the novel. V.Nabokov’s novels requires the reader be very careful, to approach to every thought and stated word sensitively. For the author, as we know, speaks with codes and cyphers and once we have lost the tip of a skein, it becomes impossible to find it again. "Nature of Nabokov’s art is as follows: no analysis can be satisfactory" [11, p.2]. One of the important aspects of the novel “Sebastian Knight’s real life is that the novel teaches style, manner, method of description of events and ideas of the writer, helps to understand and study Nabokov’s creative work. "Sebastian Knight’s real life" – this tittle is not the biography of the hero, it is a story about the complexity of his writing, "[4, p.214]. Before analyzing the novel, it would be helpful to pay attention to Fatih Ozguven’s words:

“Knight (in chess, the knight moves horizontally or vertically twice, and then again goes once horizontally or vertically), Bishop (in chess, bish-

op cannot go beyond the color of the square it stands on). Among the riddles that V.Nabokov has submitted to the reader and which he, rightly, does not want to disclose, there is one which should be disclosed in order not to be unfair to the reader who does not know English. Of course, it is up to the reader how he will evaluate this tip, it is left to his own imagination ... "[3, p.5]. During research of the novel we will observe that the author is right when he suggests the word “Knight" in the sense of the knight on the chessboard. Because, V.Nabokov managed to describe the moves in the life which look like the moves on the chessboard, he managed to create a scene within a prose. From this point of view, as in other novels of the writer, the novel “Sebastian Knight’s real life also bears a dramatic character. The writer, presenting the truth as the events taking place as the sequence of coincidences, but in fact are the result of known and necessary objective laws, begins to write the life of Sebastian Knight saying that "unless you chase a known thing, you would never know what will the destiny bring to you" [10, p.7]. The narrator’s first guide on this way becomes the diary of an old Russian woman called Olga Olegovna Orlova. Just from the very first pages V.Nabokov’s aesthetic ideas begin to follow literary, philosophical and artistic thought. The author calls the diary “a man’s most miserable way of eternalization himself [10, p.7].

According to the author, as mentioned above, when the target is not known it is impossible to find the right path. It is not accidental that in order to present himself to the American literary environment V.Nabokov used this work which is written in such a unique and interesting manner. This is not only a diary, or an autobiography, it was an optimal form of presenting the personality and creative work of the writer which was the hero of the novel, and describing not his real, but true life. Therefore, before writing the book "Sebastian Knight’s real life", his brother examines a variety of sources, ranging from a diary of a simple woman up to the book written by a critic, Mr. Goodman, who was Knight’s assistant on literary work. The result is finalized with the emergence of a different book, the narrator did not limit his novel with writing the events, he lives what he writes. Here, it should be emphasized that the above-mentioned form brings success to the author. Sebastian Knight was born in Russia in 1899, his father was Russian and mother was an English woman Virginia Knight whom he met in Italy. When Sebastian was four years old his mother abandoned him and her husband and only once came to meet her son until her death. The narrator, i.e. his brother was the son of his father from his second wife who was Russian. As you can see, the life of the future writer began with huge losses,

and it shaped his world view and brought different qualities to his life. It is not accidental that in the novel as the first work by Sebastian Knight was mentioned the novel “Lost thing. From the first pages of the novel besides narration of the events, S.Knight’s works are also spoken about, and they are analyzed and estimated by the narrator. Although a complex and mixed line is drawn together with the memories, quotes from Sebastian Knight’s work, critical assessment samples on his works and the description of the events taking place at the current time, the style involving the logical sequence of thoughts and ideas helps to understand the work.

For example, let us consider an example. After talking about the novel “Lost thing where Sebastian Knight’s childhood years are described, the narrator pays attention to the thought of a critic assessing this book in one of literary circles. In that critical report which his brother did not accept evaluation of his brother’s work in such a context, it was stated: “Poor Knight! In fact, his life can be divided into two stages – firstly he was an insipid man writing in broken English, then he became a broken man writing in insipid English [10, p.4]. The events that V.Nabokov faced in his life and creative activity, interestingness of that sample matching with critical thoughts and its significance for the novel was its presentation namely at this point. Although the narrator does not accept “brokenness, “he searches the reason of Sebastian’s life’s and literary style’s deprivation of a tremendous vitality [10, p.4] in heaviness of the losses he had to face in his childhood, provides a true relation among the examples which at a first glance seems random, however are born from objective laws from the gist. It should be noted that we do not agree with Chinara Ibrahimova’s introduction of this sample as an assessment of an objective critic [5, p.29]. Because this sample comes into view on the basis of a polemic of critics and it becomes known that it bears a subjective quality. The first tragedy of Sebastian Knight was his speech in a role of an abandoned child: "There was nothing that could a child do, he simply had a strange abundance of time, the time which went out from a track and spread to all four directions" [10, p.6]. The reason why the narrator referred to the above mentioned critical assessment although he did not accept this evaluation of Sebastian Knight on a “broken plane now becomes clear. It was not accidental. It also shows that the V.Nabokov’s approach to word metaphysic thinking is on a foreground, he does not use a word without submitting it to the goal.

Sad childhood memories like his mother’s leaving them and meeting him only once after it and a year later from this meeting her dying from a heart disease, his father getting wounded during a duel with a man who

caused his wife to leave him and his dying from a disease caused by this injury, formed lonely and cold-blooded image of Sebastian. The author thinks the loneliness in character and life to be a key of the way he set off for finding realities of Sebastian Knight's life; he believed that when he will look into the door opened with this key, the true ideas will be revived: " The key word of Sebastian's life was loneliness; as the destiny brought him everything that he thought he had dreamt of trying him not to feel strange, he understood more clearly the shortcoming in the sense of to keep to this, or another frame. When Sebastian understood it and began to develop a human mind as a rare-met talent or a passion, only at that time… began to worry about his skills and incompatibility. [10, p.33]. The feeling of strangeness in Sebastian's real life could seem as his escape from Russia where he was born and which was his father's motherland, but actually, the above-mentioned issue was not related with it. It was strangeness of the soul in a real life and it came to an end with the death of the hero at the end of the novel. Not keeping to a frame was determined with his character, originality of his works as well as, with his attitude to the literary environment. His divergence from the things that he had got accustomed to and enjoyed from time to time was the consequent way of his loneliness, the author's words "he began to enjoy the things which are meant to give enjoyment and directed with his silence to the things in which he had been interested in [10, p.36] confirm it once again. Namely for this reason, the narrator tried to investigate and write Sebastian Knight's real life way and his real life style. One of the points realizing Sebastian Knight's "out-of-frame character was his different way of thinking, his "permanent alertness. This point brought to the hero differences like time indicator, evaluation, acceptation in regard with the relations of other people.

In order to express the above-mentioned peculiarities of Sebastian Knight, the narrator has presented an example from his "Lost thing story:all frameworks, covers and doors of my mind are open at any time, at any moment. Many brains have a Sunday day off, but mine cannot afford even a part-day holiday. [10, p.51].

Practical aspect of life interested Sebastian knight less, the writer owned a truth which the daily life disguised. His being met by the people around in a different way, his seeming a contradictive man, his cold attitude to his brother also derived from here. Sebastian Knight himself also confessed it: "... As I know this dangerous misery of my mind, I was afraid to get accounted with people, to hurt them, to seem ridiculous to them. It is so easy with the thing called practical side of life- saying between us, to sell a

book in a moon light seems far away from the truth, as to hold a copy-book, and another thing- this peculiarity or shortcoming which caused pain to me when I faced it at the time of my loneliness became an instrument of an enjoyment [10, p.52]. The narrator's words about Sebastian saying "from time to time he becomes like a mad, he has strangeness [10, p.79] sourced from it. As it seems, the writer calls this aspect both peculiarity and shortcoming, and it was related with acquisition of reality relativeness in practical life of reality. In the above-mentioned novel, in relation with the society, although not so strong, but Sebastian Knight's referring to the founder of psychoanalysis science, Sigmund Freud's ideas do not evade from eyes. S.Freud wrote in his work called "The future of an illusion: " It seems that the culture is built upon coercion and suppressing of desires [1, p.5]. We should note that S.Freud's ideas are more vividly manifested in V.Nabokov's "Lolita novel and we will pay attention to these issues at times. Sebastian Knight told about the spirit world and the imbalance between it and practical side of the society stating that the society will understand it as a disease: "In my efforts to be adjusted to the colors of my environment, in my efforts resulted with failures I just looked like a color-blind chameleon. If my embarrassment was due to sweating palms, or pimples, it would be much easier to bear it by me or by others… But this disease which had nothing to do with the pains of maturity obtained a hidden form in me. One of the most polite inventions of the prisons is the one forbidding a dream to the prisoners [10, p.51]. Some people did not understand and accept the author's style to build a scene within the novel. In one of his meetings when the narrator asked the literary scholars about evaluation of Sebastian Knight's books "Broken places and "Lost thing , one of them said: " Knight has his own view and he seems playing a game the rules of which he does not explain to other players [10, p..141]. From this point of view, in V.Nabokov's work, life seems as a scene hiding the realities behind a mask. The narrator finds the real life philosophy of the well-known writer by removing this mask and we see it at the end of the novel. Loneliness of Sebastian Knight, his "out-of-frame character found its reflection as a writer in his attitude to the literary environment. At that moment, we come across autobiographic features coinciding with V.Nabokov's own life and literary career. As it is known from his life, the writer has always kept to his principle not to enter to the literary unities. Sebastian Knight who was known for his original works actually did not accept the phenomenon of popularity. He author saying "At our time, the thing called popularity is actually something very ordinary which can be mixed with the inexhaustible glory of a book [10, p.79]

also did not accept Claire's advice whom he loved, with whom he lived for a certain time and who helped him to develop his career, to take part in the literary environment: "Claire wanted Sebastian to enter to one of the literary clubs and to be with other writers. Once or twice Sebastian forced himself to take on a starched shirt in order to attend the dinner given in his honor and took it off without saying a word [10, p.79]. As you see, the "out-of-frame idea here is expressed with an interesting phrase like "a starched shirt. As we have mentioned, V. Nabokov has not also entered to any immigrant group.

Among Sebastian Knight's distinctive qualities his having his own hidden world, his peculiarities not fully understandable for the people surrounding him and even for his family draws attention. The narrator while characterizing his brother says "Let us the door remain closed, let only a thin light to leak under it [10, p.15], thus tries not to tell all secret aspects of the writer to the reader. Each time during V.Nabokov's communication with the reader, his style calling the reader for a creative approach has always been on a foreground. This aspect was also related with the relativeness issue which held an important place in the writer's world outlook. The idea that even the polished ideas coming from Sebastian Knight's, the narrator's and V.Nabokov's filters should not be absolute for a reader sourced from the literary principles of the writer. While setting off for searching Sebastian Knight's real life, the author tries to convey these issues: "… Don't be sure that you will learn the past from the lips of the present!... Do not forget that what is said to you is three-staged; firstly, the narrator trims it, then it is re-trimmed by a listener, and that the dead man in the story has much he has hidden from these two [10, p.40]. The narrator telling the novel comes across with all above-mentioned three points while writing the book about Sebastian Knight and first of all, he tries to be loyal to secret world of his brother. It is not accidental that he burns without reading the letters and writings which Sebastian Knight before his death asked him in his letter to eliminate. He carries out his wish of confidentiality even when he comes across the name of a Russian woman in one of the letters whom he tried to find. Sebastian Knight's world remaining among the secrets made a distance between his brother and his stepmother: "It always seems to me that, - my mother used to say, I have never known Sebastian truly. I knew that he got good marks at school, that he has read surprising number of books, that he is attentive to cleanness, that every morning he has had a cold bath despite his lungs being sensitive to cold, I knew it all and even much more than this, but still, I have never managed to know him. And

even now when I think that he lives in a strange country and writes us letters in English, it seems he will always remain a secret for me [10, p.23]. The narrator speaks with the cyphers and codes, and here the issue of letters in English is a cypher used by the writer which gets clear towards the end of the novel. It is not accidental that Sebastian Knight's last letter to his brother was written in English. The analysis of Sebastian Knight's works in the novel, as we have mentioned, explains creation of cyphers by the writer by different means and the ways of decoding them. In the novel "Lost thing while speaking about the relations and letters between Sebastian Knight and Claire, the distinctive style that those cyphers bring to the writer's novels draws attention: "If you ask me to name a writer surprising his art so much, and much more, a writer who uses a form surprising the people who want to see that real man behind the writer, I would not be able to name one. [10, p.88]. The narrator sets off to a way namely for finding " that real person hiding behind the writer and he tries to fix the nods and decode the cyphers and at the end of the novel that man comes emerges.

One of the issues bringing a mystery to Sebastian knight's world is his elimination of all his incomplete works and notes before his death and his precept to his brother to destroy some others. The narrator who seems as a literary critic appreciates it much: "He is one of those rare writers who knows that only perfect sources and newly published books should be kept [10, p.27]. In the novel two books written about Sebastian Knight are talked about. One of them is Mr.Goodman's book who used to work as an assistant of the writer for a certain period of time, the other is the narrator's book covering the whole novel. In these two books we meet different Sebastian Knight. The narrator, enters to the debate both during conversations, and also while giving samples from Mr.Goodman's book, do not accepting the thoughts of the critic who distorted the real nature of the hero and could not understand the writer although working with him.

Mr.Goodman used to write about Sebastian Knight: "Sebastian Knight was fond of strange and ridiculous aspects of events, and was so incapable while going down to serious basis that he ironized even the most sacred and beautiful feelings of others although he was not a heartless and ironizing man [10, p.15]. As in other cases, the narrator does not set this sample accidentally. At first sight, Sebastian Knight could make such an impression. It can be confirmed if superficially to approach his attitude towards his stepmother, brother, and Claire, the woman he loved. Let's pay attention the relations between the brothers. The most appropriate description of the relations between the brothers since their childhood years is given by the narra-

tor in the form “as always, his putting silence and distance between him and me [10, p.12]. That silence and distance going on throughout all his life, find its actual meaning in Sebastian Knight’s last letter and death. Sebastian’s strangeness and loneliness showed itself in his environment and in his attitude towards his brother since his childhood. While remembering childhood years, the narrator wrote: “As if Sebastian was not a permanent owner of our family, as if he was a restless guest passing through a light room and disappearing in the dark of the night. I believe that it was not for preventing me to contact with one who is elder than me so much that cannot be a friend of mine and one that was too far away to show me the way, but it was the result of Sebastian’s refusal from recognizing my love although I loved him much, and taking me as a stranger. [10, p.13]. After the revolution in Russia, the brothers’ way split up in a family secretly escaping to Finland. Sebastian Knight settles at first in London, then in Cambridge, lives owning the heritage left from his mother, his stepmother and brother settle in Paris. The “silence that we have noted between the brothers is conveyed with the regret of the words that the narrator wanted to say to Sebastian Knight, but could not say. The writer’s approach to the relation between the word and the phrase sourced from metaphysic ideas is clearly reflected here. Throughout all the novel, beginning from the descriptions of the childhood years up to the events at the end of the novel, the narrator tries to express his feelings for his brother.

Regret for the unborn word lasts throughout the entire plot, the words which are one of the forms of real manifestation of the soul are wrapped to a silence without being born. This process has been given in the novel with very serious logical sequence, and as all other lines is tied to a main goal at the end of the novel. We witness the narrator’s above-mentioned feelings for Sebastian when he sees him off after he comes to the funeral of his stepmother and stays with him for a certain period of time. “ Suddenly, although there was no ground for that, I felt sorrow for Sebastian, I wanted to say him some true things with hearts and wings, but those birds came to me much later, when I was left alone and felt no need for the words, they sat on my shoulders, on my head [10, p.24]. The narrator tried to express his love which he could not tell which “began to blaze again with a double strength [10, p.25], by beginning to write a book about Sebastian Knight two months later after his death. The unexpressed word line continues with narrator’s receiving a letter stating that his brother had a heavy and incurable sickness and his strong desire for seeing him before his death, talking to him, being able to say him the words he wanted to say. We will have a look

at this issue later. Sebastian Knight's attitude to feelings and Mr.Goodman's thought about him we observe in his attitude to Claire but not from essential point of view, but from point of view of appearance. Miss Claire Bishop plays one of the key roles in discovery of the character of the hero and in opening the idea, though she does not actively take part in the maintenance of events. Claire becomes an ideal friend for the writer-clever, and having a precise imagination [10, p.62]. Even Staci Shiff in her novel devoted to V.Nabukov and his wife Vera, compares Claire with Vera drawing attention to the proximity between the [12, p.66]. We come across it in different points in the novel: "You hardly hold yourself not imagining Vera in the image of Claire in "Sebastian Knight's real life [12, p.84]. Really, as we see the proximity between Sebastian Knight character and V.Nabokov, it is possible to observe closeness between Vera and Claire who deeply understood both spiritual world, feelings, and creativity conception of the hero. " Vera devoted herself completely to the creative work of her husband [13, p.7]. Claire is a woman whom Sebastian Knight loved and lived with her for a certain period of time. Claire, whom the narrator had met only once in Paris and remembered her as "she had a silent beauty[10, s.8] although being a character being able to understand the real life of the hero, the narrator did not have an opportunity to meet her and to talk about his brother. Even once when the narrator met her in the street, he could not come up to her, and he saw the reason of it in "her eye-catching thoughtfulness[10, p.60]. When we pay attention, we see that the phrases that the author uses about Claire are elaborated very masterly creating a symbol of the love and separation on a woman's face. This is one of the most significant aspects of V.Nabokov's creative activity. Claire is a friend of Sebastian Knight, a woman regulating and discussing his literary works, helping him. The meeting of the heroes is evaluated in a very original form: "Claire entered his life without knocking the door; as a man looks like his room, as a man enters a wrong room. She forgot the doorway and remained in the room, got adapted to strange things that she had found in the room, although being surprised, she loved them and took care of them. She had no special purpose for being happy or making Sebastian happy, she had never got depressed concerning for her future. Problem was that she accepted the life only with Sebastian, because a life without him was as unbelievable as a tent built on one of the hills of the Moon [10, p.62]. Not clinging to the real sides of life, not converting the conditions to the dependences and the feeling of humor, according to Claire, helped to get adapted to Sebastian's way of life. The narrator considered that her understanding Sebastian's all

actions in details was “her special miracle [10, p.64]. Here, one of the issues drawing attention is a mutual understanding between the heroes. A unity of souls connecting Sebastian, who was not accepted by everyone, or was not able to continue communication to everyone, with Claire, was not real, it was a compliance between their lives. However, these relations have continued within a certain period of time and ended. Because Claire could not fully enter to the hero’s life. Sebastian’s “out-of-frame character showed itself in his attitude to Claire also. The events which were expressed as Sebastian’s world of illusions, but actually, were conditionally named an illusion and were directed to clear up the way to real life of the writer, did not evade from Claire’s attention, too: “She felt that somethings were not in an order, and that Sebastian’s break off from his imaginary life plain could be dangerous; “but still thinking that it was a temporary trouble and that “everything will be all right with time she comforted herself [10, p.80-81]. The relations between Sebastian Knight and Claire came to an end in 1929 during his month’s rest in Bleiberg according to the advice of his cardiologist Dr.Gates after he became ill. Sebastian decided to go to this trip alone. As his life was coming to an end, the hero’s living began to be wrapped in even more dark colors. The narrator writes that his brother’s thoughts in his this stage of life are reflected in his “Suspicious lily book: “The book was a fog wrapping the horizons. Some time later the features will begin to emerge and it will come out to be a coast [10, p.81]. The relations coming to an end with entry of another woman to his life in the process of events was just a visible side of the relations between Sebastian and Claire. The writer wrote this issue in an original way, and added a love letter from the story “Lost thing to this part of the novel. The narrator saying that “the letter of the hero of the novel perhaps was a kind of cypher expressing some truth in the relations with Claire [10, p.88], actually, indicates to V.Nabokov’s style and creativity manner, helps to understand the novel more clearly with his theoretical and aesthetic thoughts. The letter says: “I have never stopped loving you; but somethings happened in my heart, and I cannot see you in the fog anymore…Good bye, my unfortunate beloved. I will never forget you, and I will not give your place to anyone else… It is the only truth; I had been happy with you, now I am crawling towards that unity [10, p.88].

V.Nabokov appreciates love highly: “There is only one true thing; only one. And it seems that this uniqueness is called love. [10,p.119]. A Russian woman entering to Sebastian Knight’s life towards the end of his life plays a key role for the narrator to understand the real life of the hero. The narrator’s searching of that woman emerges as a continuation of a brighter

line of Sebastian Knight's Russian affiliation. Towards the end of the events, the hero fell in love with a Russian woman and unlike the previous ones the last letter that he wrote to his brother was in Russian. Which idea in the novel has been coded with all these? In order to bring a light to this question, one should pay attention to writer's thoughts about Russia in the novel. The descriptions about Russia firstly appear in the scene when Sebastian Knight's family was escaping from this country and it is said that in 1918, when they were running from the country Russia "was in the most unrestful period when the borders were being closed [10, p.18]. Different thoughts and feelings are experienced during leave of mother and two brothers the country, and the narrator pays attention to Sebastian Knight's feelings: "During our escape, no matter in how terrible condition Russia was, I don't believe Sebastian's feeling the yearning that we all had in our hearts. After all, it was his homeland. On another hand, it was an environment created by cultural and gentle people with good faith who were sent to a death just because for their existence. In his youth years his sad thoughtfulness, his romantic and between us, a bit artificial longing for the native land of his mother, I am sure, did not hinter his love to the country in which he was born and grew up [10, p.20]. As we have noted for several times, the main plot of the novel has been established in a very original and interesting way. The narrator's thoughts have been given in parallel with the samples given from Sebastian Knight's works on the same topic. Here also a sample from the hero's "Lost thing story has been given. We feel the longing between Sebastian Knight's cold-blooded behavior and manner who used to say "I have always thought that an exile is one of the most exciting form of a man's longing for the country he was born [10, p.20]. In the novel an attitude to the writer's bilingual creative activity has also been shown in an original way. It is known that V.Nabokov wrote his works in Russian and English. The works that the writer has written in both languages are distinguished with rich expression means and style qualities. Being his first novel in English, this novel is in a significant place in the writer's transition of language mind. "His first novel in English Sebastian Knight's real life was the result of his everlasting doubts and troubles, because he refused from his native Russian language [14, p.11]. In the novel also, the narrator pays attention to the language issue: "...Sebastian's Russian is better than his English and more appropriate to Sebastian. I am sure that not speaking Russian for five years he made himself believe that he had forgotten Russian. But the language is something alive, organic, it cannot be forgotten so easily. Although, his English has developed perfectly, but I keep to my opinion

that if he began to writing activity in Russian, he would be able to do away with the language problems…I hold in my hand a letter that he has written short before his death. In spite of the beautiful meanings that he conveyed in his books, this short letter gives something that he has never expressed in English…It is in Russian [10,p.64-65]. These thoughts stated by the narrator are V.Nabokov's appreciations about himself, the reflection of his modest attitude to his language choice and their level. Unlike the other works belonging to American period, in the novel "Sebastian's Knight's real life the feelings for the native land have been given in more vivid form. About speaking Sebastian Knight's imaginary world, the narrator reminds the sunset behind Russia's fir-tree forests and expresses his longing saying " I would give everything to live these memories again [10, p.38]. At the same time, the thoughts about Russia have been clearly expressed in the novel where Sebastian Knight gave a great importance to the feeling of freedom. The thoughts about exile, political immigration have been given in more clear way in Sebastian Knight's "Suspicious Lily story which has been presented in the novel in the form of samples. An attentive reader can see the most important points emerging among thoughts and opinions of the author of the novel, the narrator and Sebastian Knight appearing as a continuation and answer of one another in a logical way. In "Suspicious Lily story Sebastian Knight writes "The only thing I am sure of is that I will never change my exile, my freedom to that ruined world called motherland [10, p.19]. In the above-mentioned work the name of Russia or another country is not mentioned, "the hero of the story has escaped from a country full of terror and horror which is not named [10, p.19]. All the lines drawn around Sebastian Knight come to a common point at the end of the story. Early death of the hero caused from a heart disease that the hero was suffered from unites all separate lines of the plot of the novel. As we have mentioned before, before his death Sebastian Knight writes a letter expressing his wish to see his brother and to talk to him. While reading the letter, the narrator gets excited, becomes surprised that he has never received such kind of letter from his brother, approaching to this issue very sensitively, he tries to set off as soon as possible, however, fails due to his work. At the night of the day when he has received the letter he sees his brother in his dream. Being very dramatic and sad, the dream indicated to Sebastian's death and the last words he wanted to say to his brother. S. Freud writes in his work called "About dreams: "Sometimes when we are on the eve of a journey to somewhere, in our dream we see that we have already reached the place…in other cases the dream does not express the real and true reali-

zation of the wish; at that time one should build some relation to comprehend that secret wish, or to conclude a result [9, p.23]. The narrator's dream is on one hand expressed his wish to be able to see his brother as soon as possible, on another hand an accident which has been presented in a horrible way and its result, Sebastian's disease, his invalid appearance, his gradual disappearance, broken echoes of the words he wanted to say to them when he was going away from them symbolized the hero's death. The dream reflected the narrator's psychological state involving his wishes, excitement and sufferings to see his brother for the last time. It was not accidental that S.Freud writes in his work "Problems of Metapsychology: "We should look at the study of a dream as the most reliable way of deep psychological processes [8, p.83]. The next letter comes from a doctor informing that Sebastian Knight's state is very desperate and incurable. At this time the narrator sets off with a wish to see his brother for the last time and to have a chance to meet and to talk to him before his death. The last chapter of the novel is accompanied with stressful mood of the hero and one of the thoughts that the writer stated throughout the novel – longing that cannot be conveyed, word that cannot be said- is reflected with all its bareness. Internal logical subsequence of the novel becomes to get clarified here and generally, towards the end of the story. Yet in the description of previous events of the novel the narrator researching Sebastian Knight's attitude to the word and thought with a critical eye expressed his conclusions in regard with the above mentioned issue. According to the author, Sebastian Knight was one of the writers who wanted with "an effort to make a bridge over the abyss between thinking and expressing [10, p.64]: "So, only thinking which is considered bare, actually, is not more than a thought that waits to gain a form it needs for. On another hand, the words which are emerging in the far, and again getting lost, are not hollow shells as they have been considered; they are simply waiting for the thoughts that they hide to flame them [10, p.64]. S.Freud writes in his work "Crowd philology and analysis of a human "I "that the practice of a tongue even in its whims remains loyal to a reality [7, p.54]. Real appearance of the aesthetic thoughts that we have set samples, we observe in narrator's excitement to say the words before the death. However the narrator was not able to say his words to his brother, Sebastian Knight passes away before his arrival. Sebastian Knight's death is evaluated as his comprehension of the real life, the narrator's finding the truth he has been searching for. The love between the brothers that had not been expressed finds its reflection after Sebastian Knight's death. The narrator who begins to write a book about his brother two months later after his

brother's death, expresses his feelings in such a way: " the love that I have always experienced for him during his life, but was prevented in one or another way, blazed out after his death so strongly that all my work turned into fading shadows [10, p.25]. According to the writer, "a strange adaptation called a human death [10, p.25] takes away all formal relations between the people, however at the same time, there appears a soul unity. Emergence of unspoken words and unexpressed feelings after the death confirms this thought. Because, as the writer wrote, " it is just a physical death. Here we should note that we do not agree with Rustam Kamal's thought that "Nabokov's world is a world of games, shadows and mirages. It is metaphysics of poverty and futility. Nabokov's characters as if lack "soul [2, p.12]. The events telling about Sebastian Knight's death are given in parallel with the description of his novel "Suspicious Lily. Here, two issues attract attention; the first is a death motif, another is chess figures about which we have spoken at the beginning of the work. At first, let's pay attention to the first issue. What does the writer mean by resembling the heroes of the novel to the knight figure on the chessboard? We have not met in the researches anything about this thought. Generally, there exists "a venue where the heroes of V. Nabokov's novel play. Revitalization of life as a theatre is a traditional way. There can be various aspects and reasons for bringing the life on a chessboard plane. Here, the first aspect coming to the foreground is logics. "Sebastian Knight's real life is a novel where the thoughts, words and actions have been built in a very serious logical way. The scene here cannot be imagined only as a theater scene, because mathematical mind, logical approach, and metaphysical thinking also show them vividly. From this point of view, chess figures' being taken as a symbol draws attention as an original and interesting literary manner. Regarding the question, "Why namely knight figure?, the knight figure, unlike the other figures, can jump over other figures. Towards the end of the novel, in the sample set from "Suspicious Lily story, this issue has also been touched, there is such a part in the work: "We observe an old and kind-hearted chess player called Schvarz who tries to teach the movements of the knight to an orphan boy sitting in a house, in a room, on a chair [10, p.136]..It is not accidental that when the narrator secretly looked through Sebastian's black school copybook with his poems in English yet when he was sixteen, these poems were written with the name of the figure "Knight: " One detail has remained in my memory, it was the fact that under each poem there was drawn a little black knight figure [10, p.13]. Generally, the issue of chess figures was one of the literary styles that V.Nabokov did not want to clarify. From this

point of view, Rustam Kamal rightly wrote: “Nabokov knew the chess well, in all his creative work “there is chess figure logic: But only he himself knew the rules [2, p.11]. As we have mentioned before, towards the end of the novel, while setting samples from Sebastian Knight’s “Suspicious Lily story, the words “a man is dying is often repeated. When the cyphers began to be decoded towards the end, this phrase codifies Sebastian Knight’s death. The author finds “an absolute resolution in the above-mentioned work, it was resolution of the nodes with Sebastian Knight’s death: “The most mixed node is not something more than a twisted rope; for the nails they seem to be never resolved, but consists of only subtle rings going ahead lazily. When unskilled fingers remain in blood, eyes resolve it. He (a dying man) is this node and if he can track the yarn with his eyes, they will be resolved all together. Not only himself, everything will be resolved [10, p.139]. Sebastian Knight’s death leads to resolution of all events taking place around him and the hero’s real life. It is a unity of souls, a spiritual proximity connecting the heroes, the main idea and essence of the novel emerges in this point. The narrator says: “I do not know what secret he had, but I have understood it, and it is the following; the soul is not something more than a creation form, if you track the waves of any soul, it can be yours. The life after the death is perhaps an opportunity to live mentally in a plenty number of souls. Then, I am Sebastian Knight [10, p.159]. The writer tries to express that when there is a soul unity, the conventionalities in the life scene acquire a relative character, as a form the body loses its significance, only soul determines the personality. Because of it, the novel ends in these words: “I am Sebastian, or Sebastian is me, or maybe both of us are another man whom we don’t know [10, p.160]. So, in the Sebastian Knight’s example, a real man which hides behind the writer are the persons having soul unity. As it seems, the novel “Sebastian Knight’s real life has a very complex structure, at the same time, has a plot built systematically, on a logical sequence. The first significant condition of investigation of the work is the manner of approach and ability to track the internal connections between thoughts and words. Otherwise, description of events and research of ideas do not let to get a correct result. V.Nabokov’s thoughts in the novel are divided between the narrator and the writer Sebastian Knight who is the hero of the novel. But it is not the collection of different thoughts; the same idea is completed with the narrator’s and hero’s words in a logical way. The novel is important from this point of view. V.Nabokov tries to say that unity of souls, if it has similar manifestations in minds, differences among the

writers will disappear and Sebastian Knight, the narrator and Nabokov express the same idea.

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Mysticism and the World Crisis Communication as a psychoanalytic subject

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Abstract: The Roman Catholic Church played a primary role in fundraising and the recruitment of volunteers in the months following the December, 2004 tsunami that left 200,000 people dead and millions homeless in South Asia. In the aftermath of such crises, victims and sympathetic observers turn to recognized leaders to help make sense of the carnage. The Vatican emerged as one such source of leadership and sensemaking. The Vatican's crisis rhetoric provided insight into how the theological issue of God's role or purpose affected communication following the disaster. Kenneth Burke's perspective on identification (1950), action versus motion (1954), and terministic pyramids (1966); as well as Eisenberg's (1984) concept of strategic ambiguity as rhetorical strategy, provided the theoretical underpinnings for the present study. We conclude that the Vatican was successful in establishing identification with a diverse audience in the early stages of the crisis recovery. This success coincides with a use of strategically ambiguous messages that embraced the mystery and motion of the crisis. Using this strategy in the extended healing phase of the crisis is potentially problematic.

ON THE DAY BEFORE CHRISTMAS, 2004, a natural disaster wielding a level of force unseen for decades brought death and destruction to hundreds of island and coastal communities in a vast area of the Indian Ocean. Tens of thousands of people drowned as entire communities were washed to sea. John Lancaster (2004, December 28) described the disaster in the *Washington Post*: "The 9.0 magnitude earthquake Sunday morning was the fourth most severe since 1900, and the strongest since a 9.2 magnitude temblor in Alaska in 1964, according to the U.S. Geological Survey (n.p.). This earth movement caused what the Japanese term a tsunami, a destructive tidal wave spawned in the Indian Ocean that washed life off the shores of Asia, India, and parts of east Africa.

The tsunami and its effects were described in extremes: “The most powerful in 40 years (Foster, 2004, p. 1); “a deluge (Fernando, 2005, p. 62); “the day that shocked the earth, and a wave moving with “the power of more than 1,000 atomic bombs (Craig, Sherwell, Orr et al., 2006, p. 14). The initial death toll was enumerated for each affected country, including India, Indonesia, Malaysia, Myanmar, Sri Lanka, and Thailand (Tsunami, 2004, n.p.); with the confirmation of the deaths at over 200,000 people and the rendering of millions homeless and devastated (Soorley, 2005). Reports of the tsunami continued to make headlines for over six months—from 26 December 2004 to 26 July 2005—in U. S. and international newspapers. According to Mohler (2005), “the scale of suffering and the magnitude of the disaster in South Asia defy the imagination (n.p.).

The crisis communication literature explains that crisis events as extreme and shocking as the 2004 tsunami have the potential to, at least momentarily, collapse the sensemaking capacity of observers (Murphy, 1996; Sellnow, Seeger, & Ulmer, 2002; Weick, 1993, 1995). Weick (1993) labels such moments of mystification cosmology episodes:

A cosmology episode occurs when people suddenly and deeply feel that the universe is no longer a rational, orderly system. What makes such an incident so shattering is that both the sense of what is occurring and the means to rebuild that sense collapse together. (p. 634)

As Weick explains, surviving victims and observers alike are left to wonder how such a catastrophic event could overwhelm existing structures designed for warning and protection. This confusion is often accompanied by spiritual questions seeking to understand why their lives have been touched by such devastation and loss of life.

The process of making sense of such tragedies is, to a large extent, rhetorical. Crisis victims turn to respected leaders in the wake of a disaster to help them make sense tragedy (Reynolds, 2002). Previous research has focused on the traits and characteristics that enable leaders to succeed in reestablishing order out of chaos (Reynolds, 2006; Ulmer, 2001; Witt & Morgan, 2002). Burke offers a means for moving beyond leadership characteristics to an evaluation of the rhetorical strategies employed by leadership figures in response to extreme situations. Specifically, Burke’s (1954) discussion of the purpose, and the corresponding term *mysticism*, yields a novel perspective to crisis communication. Burke characterizes the *mystic moment* as “the stage of revelation after which all is felt to be different (p. 305). The tsunami meets the criteria for a mystic moment, reflecting what Burke describes as the dialectical principle of the Upward Way, where

"some level of generalization is reached that one did not originally envisage, whereupon the particulars of the world itself look different, as seen in terms of this 'higher vision' (p. 306).

When events like the tsunami occur with the appearance of mystic involvement or design, the attribution of God's role in the crisis becomes mystical as the belief that people who are guilty should be punished by God comes into synch with what some would consider the fate of a natural disaster claiming the lives of people perceived to be guilty. Burke (1954) writes: "Experience itself becomes mystical when some accidental event happens to be 'representative' of the individual, as when a sequence of circumstances follows exactly the pattern desired by him [or her] (p. 307).

The Roman Catholic Church was one of the influential religious communities that responded both financially and rhetorically immediately following the tsunami. The Vatican provided four million dollars of emergency relief and dozens of Catholic agencies joined the cause making nearly $650 million available to the affected region (Migliore, 2005). In addition, the Pope and his spokesperson made statements in support of those affected by the disaster. Amid this macro-level display of support from the Roman Catholic Church, different views emerged regarding the reasons why the disaster occurred. These conflicting perspectives voiced the views of those seeking to make sense of what happened and why.

Responses in this sensemaking process ranged from the scientific perspective explaining the geological reasons for the shift of the 620 mile section of subsurface tectonic plate in the Indian Ocean at a depth of 6.2 miles (Lancaster, 2004) to the religious attribution of God's punishment on the inhabitants of the affected regions (Coffin, 2005; Kelley, 2005; Kettle, 2004; Lantos, 2005; Alphonso & Thomas, 2005). For some Christian observers, who believed the populations in the regions most affected by the tsunami were Muslims, God's purpose was to punish non-Christians. For some Muslims, the affected region was a popular tourist area, making God's purpose one of punishing decadence. These explanations provided a challenge for religious leaders who needed to solicit an appropriate crisis response for the victims of the disaster based upon a spirit of charity and benevolence.

This study explores the rhetorical responses of the Pope and Vatican spokespeople pertaining to the tsunami of 2004 in an attempt to explicate the rhetorical strategies of the Roman Catholic Church in reconciling conflicting perspectives about God's role in causing the disaster. The findings help to inform the religious leaders and the general public how the role of

theology influences the crafting of crisis messages designed to help people to understand disasters and form better dispositions in the face of future disasters. This focus provides a meaningful extension of the existing crisis communication literature in three ways. First, and foremost, this analysis applies several of Burke's principles to the rhetorical process of crisis recovery. More specifically, Burke's notion of mysticism instills a rhetorical dimension into the extant sensemaking literature related to cosmology episodes. Finally, Burke's perspective allows for assessing the complexities of religion in the rhetorical sensemaking process following a major crisis event.

The theoretical perspectives included in this study provide a framework for analyzing the response of the Roman Catholic Church to the events that transpired following the tsunami of 2004 and lead to the following research question: How does the theological issue of God's role or purpose in a crisis affect the communication following a disaster? To answer this question, we identify the following sub-questions:

1. How did the Catholic Church respond rhetorically to the tsunami crisis?
2. How did the theological issue of God's role affect the ability of the Church to raise funds to help the victims of the disaster?

The study begins with an explanation of our theoretical perspective. We then explain the methodological procedures used in the study. An evaluation of the Pope and Vatican spokespeople follows. The study ends with a series of conclusions and implications related to the case.

Theoretical Framework

The writings of Kenneth Burke pertaining to identification (1950), action versus motion (1954), and terministic pyramids (1966); as well as Eisenberg's (1984) concept of ambiguity as rhetorical strategy, provide the theoretical underpinnings for the present study. In the case of a natural disaster, as individuals attempt to make sense of what happened following the event, differences in opinion emerge. The dialectic reflected in the range of interpretations about the disaster established the composition of the discussion. Identification is a way for religious leaders to gain agreement with their particular viewpoints. The rhetorical dimensions of identification reflect both action (voluntary) and motion (involuntary action). The recognition of how terministic pyramids help to sort how particular words reflect realms or order of thought adds insight into the process of explaining how leaders cast their rhetoric in a way that increases audience receptivity and identification. Furthermore, as religious leaders provide explanations for the

cause of a disaster to their constituencies, the use of ambiguity as a rhetorical strategy serves to enhance agreement among people who have different views about the origin of a crisis.

Identification

As leaders attempt to explain the cause of a natural disaster to their constituencies, they often rely on identification as a way to secure agreement with their particular viewpoint. For religious groups, as leaders attempt to establish identification through the expression of a common belief or story, they often draw upon their belief in, or association with, a divine being. Burke (1950) explains: "Identification ranges from the politician who, addressing an audience of farmers, says, 'I was a farm boy myself,' through the mysteries of social status, to the mystic's devout identification with the source of all being (p. xiv). The result of this identification is a rapport between the leader and the audience based upon a common religious orientation.

As identification between leader and audience is achieved on one level, the reality that not all people share a common religious perspective cannot be denied. Burke (1950) continues:

In being identified with B, A is "substantially one with a person other than himself [or herself]. Yet at the same time he remains unique, an individual locus of motives. Thus, he is both joined and separate, at once a distinct substance and consubstantial with another. (p. 21).

The ambiguity inherent in identification is evident. Burke (1950) explains: "Identification is compensatory to division. If men were not apart from one another, there would be no need for the rhetorician to proclaim their unity (p. 22). Thus, the use of rhetoric as a persuasive means to achieve identification is essential as "the use of language [functions] as a symbolic means of inducing cooperation in beings that by nature respond to symbols (p. 43).

The challenge for the leaders attempting to establish consubstantiation with people holding dialectic views about the cause of a disaster or crisis is complex due to the competing nature of the extremes, as Burke (1950) suggests, "they are enigmas of a *revealing* sort . . . insofar as they sum up, or stand for, a complexity of personal, sexual, social, or universal motives (p. 176). Therefore, in order to reconcile the dialectical tension between positions, the leaders must place them into what would be considered an ultimate order or relationship. Burke continues:

The "ultimate order would place these competing voices themselves in a *hierarchy*, or *sequence*, or *evaluative series*, so that, in some way, we

went by a fixed and reasoned progression from one of these to another, the members of the entire group being arranged *developmentally* with relation to one another.(p. 187)

In short, to persuade someone to accept a particular point of view, leaders must speak in a way that enables listeners to identify with them. In the case of the tsunami, the conflicting views about the cause of the disaster prompted a rhetorical response from religious leaders who sought the identification of the public with an ultimate perspective reflecting what the leaders believed to be of greatest importance.

Action versus Motion

When clarifying what constitutes a rhetorical response, Burke's (1954, pp. 135-137) discussion of action versus motion is relevant. When a situation calls for a rhetorical response, action is needed. This action may take various forms, but it is conscious, voluntary, and purposeful. Entities choose to act rhetorically. Alternately, motion is viewed as being outside the realm of personal control, independent, and involuntary. When something outside the control of humans is in motion, nothing can be done to stop the movement. In this study, some argued that God chose to send the tsunami. For others, the tsunami was perceived as an event caused by nature, not a purposeful act of God or humans.

While action and motion are distinguishable, the difference in this case seems immaterial about whether the event was actually a natural disaster or purposeful action by God. Our perspective is based upon the belief that how the public characterized the tsunami was rhetorical either way as meaning was assigned by observers. If the tsunami were a natural occurrence that happened involuntarily, those making this argument shared a common rhetorical perspective excluding God as the cause. If the tsunami was characterized as a purposeful act of God, this constituted a "mystery for the observer (Burke, 1950, p. 115) due to the ambiguity of how God chose who would live and who would die. As such, this "hierarchy of privilege (p. 122) became the rhetorical means by which those who identified with the viewpoint establishing God as the cause of the disaster could argue that a "mystifying condition (p. 123) enabled God to selectively save some and destroy others.

Understanding the complexity of why action or motion occurs requires observers to operate in the "mode of transcendence. In other words, in the context of symbols representing things, when some action or motion occurs, people assign meaning to the event and that meaning becomes part of how they come to understand the motivation for why that event occurred:

“When we use symbols for things, such symbols are not merely reflections of the things symbolized, or signs for them; they are to a degree a *transcending* of the things symbolized (Burke, 1950, p. 192). Due to the nature of the event, the explanation may “transcend reason if it is associated with God or a higher power. Burke concludes: “It may also make claims to be ‘religious,’ since it presumably represents man’s relationship to an ultimate ground of motives not available for empirical inspection (p. 203).

Terministic Pyramids

Burke (1966) in his discussion of the relationship between words and things, suggested the utility of what he termed *terministic pyramids*, “each of which contains words for a certain realm, or order (p. 373). The first pyramid represents the natural order and is characterized by motion and position. In the case of the tsunami, words in the natural order would provide the scientific explanation of what caused the disaster. The verbal order represents the second pyramid, with words reflecting, “a high degree of aptitude at symbol-using (p. 374). The knowledge a person possesses would reflect a level of rationality and cognitive complexity. Through words, leaders can connect with the presupposed knowledge of their audiences and establish consubstantiation with them. The third pyramid reflects the sociopolitical order which identifies relationships and roles within a social system. The ordering that takes place reflects the established hierarchy and provides an opportunity for the reordering of the relationships within this realm.

The fourth pyramid is the supernatural order and words within this realm reflect the supernatural. The first three pyramids reflect the order of the world (motion, rationality, hierarchy) and provide the words needed to describe the supernatural order. In the supernatural order, mystery exists regarding the origins of creation. As such, humans use words from the worldly orders to explain the supernatural order. For example, if something is in “the hands of God, motion is in play and we must accept that we have no control over the outcome. When a leader responds to a crisis by saying, “mankind realizes his vulnerability (see below), we rely on our rationality to remember that no one is immortal and even Jesus, as man, was crucified and died. As we consider the sociopolitical hierarchy, a reference such as “Mother of the Church would suggest an ordering of importance based upon a mystery we may not fully understand.

The usefulness of these terministic pyramids may be best realized as we consider the presupposed information that individuals may believe about the supernatural. As Burke (1966) suggested: “Words being in the realm of

the worldly, it follows by the very nature of the case that any words designed to describe a realm by definition transcendent must be inadequate to their real or supposed subject matter (p. 374). Because one cannot be certain about the mystery of the supernatural, words may be inadequate and ambiguity may be necessary to enable the audiences to make their own connections and achieve transcendence.

Ambiguity as Rhetorical Strategy

Burke (1969) explains that, "insofar as men cannot themselves create the universe, ambiguities and inconsistencies are inherent in human understanding and interaction (p. xviii). Thus, purging one's rhetoric of all ambiguity is impossible. For Burke, the suitable objective is "not terms that avoid ambiguity, but terms that clearly reveal the strategic spots at which ambiguities necessarily arise (p. xviii). In this manner, strategic ambiguity is natural and acceptable occurrence in human interaction that is worthy of analysis. Eisenberg (1984) explicates this strategic use of ambiguity when discussing communication competence within an organizational culture. He suggested that ambiguity may be effective in promoting a unified diversity, facilitating organizational change, amplifying existing source attributions, and preserving privileged positions. For the leaders of an organization, Eisenberg (1984) suggested:

The ambiguous statement of core values allows [people] to maintain individual interpretations while at the same time believing that they are in agreement. It is a political necessity for leaders to engage in strategic ambiguity so that different constituent groups may apply different interpretations to the symbol. (p. 231)

In the situation following the tsunami, the leadership of the Roman Catholic Church was challenged to establish a hierarchy or core value associated with responding to the victims with charity and benevolence. The competing dialectic regarding God's role in the disaster served as potentially distracting rhetorical challenge to the establishment of the core value. In this situation, ambiguity is a rhetorical strategy with some utility for the leaders because "it permits participants to express their thoughts and feelings and simultaneously to deny specific interpretations which may be especially face-threatening (p. 236). By allowing different groups to interpret symbols, messages, or events differently, strategic ambiguity enables the larger organization to remain united.

The use of ambiguity as a rhetorical strategy can also contribute to the maintenance of power by those in positions of authority. Miller, Joseph, and Apker (2000) discussed this concept in the workplace. They suggest that

“strategically ambiguous discourse may be used to privilege those in power by examining how organizational members’ responses reified the firm’s existing power structure and perpetuated a system of control (p. 197). In the case of a religious community, when addressing dialectic views about the cause of a disaster, in order to retain authority within the group, the leaders need to establish a position that encompasses the disparate views. In doing so, they solidify their control over the power structure within the group and retain their ability to speak for the group to the public.

In crisis situations, Sellnow and Ulmer (2004) explain that strategic ambiguity typically focues on three consistent questions. At the outset of this essay, we established the consistent need of crisis victims to make sense of their experience. Such victims often turn to leaders, including religious officials, to help them understand why a crisis event has entered their lives. Sellnow and Ulmer (2004) in their discussion of ambiguity in organizational crises identified three consistent questions that arise: questions of evidence, questions of intent, and questions of locus. Questions of evidence involve the details or facts of the crisis. Depending upon the amount and quality of the evidence, varying interpretations may result. Questions of intent point to the motive of an organization *prior* to the crisis. The intent is often cast in ambiguity to enable the organization to explain its actions. Questions of locus are used to identify the cause and assign blame. Often rhetorical strategies are used by organizations to “minimize the intensity of a crisis as well as their responsibility for it (p. 259). While focused specifically on organizations, these questions are useful when critically analyzing the rhetoric issued by the Pope and his spokespersons, to gain a clearer picture how the theological issue of God’s role or purpose in a crisis affects the communication following a disaster.

Competing Claims as Context of the Vatican’s Rhetoric

As the Vatican sought to solidify support for survivors of the tsunami, it had to do so within a context of debate and uncertainty. The essence of this debate focused on whether the tsunami was a natural disaster or an act of retribution from God.

The devastation caused by this tsunami prompted speculation as to God’s role in the crisis (Coffin, 2005; Kelley, 2005; Kettle, 2004; Lantos, 2005; Alphonso & Thomas, 2005). Many people asked why God would allow such a disaster to hit his followers (Balkin, 2005; Bates, 2005; Briggs, 2005; Humphreys, 2005; Johnston, 2005; Neighbour, 2005; Woods, 2005). Some non-Christians viewed the tsunami as a proof that God does not exist (Fraser, 2005; Patterson, 2005). Some Christian and Muslim groups cast the

tsunami as a divine wrath or retribution for the sins of the Other (Briggs, 2005; Joshi, 2005; Neighbour, 2005; Pearson 2005), while most saw it as only a natural occurrence.

God's Role in the Tsunami

The world's newspapers carried questions about God's role in the tsunami. Columnist Martin Kettle (2004) asked, "How can religious people explain something like this? He conceded that earthquakes and a belief in the judgment of God were hard to reconcile, and queried:

What God sanctions an earthquake? What God protects against it? What kind of order is it that decrees that a person who went to sleep by the edge of the ocean on Christmas night should wake up the next morning engulfed by the waves, struggling for life?(p. 16)

Others echoed this perspective. Lantos (2005) wrote: "A reasonable question is: 'If God exists, and if as the Bible teaches, He is (1) all-powerful, (2) all-knowing and (3), all-good, why does God permit disasters of such epic proportions as this Tsunami and the 9/11 terrorist attacks that took 3,000 lives?' (n.p.).

Coffin (2005) suggested that the Tsunami was not directed by God because no group was shown preference among the victims: "The quake made no attempt to differentiate between the religions of those whom it made its victims (n.p.). So, how can one explain God's role in the disaster? Gray (2005) proposed that the debate filling the press and the Internet was a test of the people who believed that the God who answers their prayers could not be seen as responsible for slaughtering hundreds of thousands of people: "how [could] a loving God . . . deal such a cruel blow? (n.p.).

Tsunami as Retribution

Among the first reports of those who thought the tsunami was an act of God's retribution was the reference to the destruction of Sodom and Gomorrah in the Bible. Citing the beliefs expressed by a Christian minister, Briggs (2005) reported: "Some of the places most affected by the Tsunami attracted pleasure-seekers from all over the world (p. 3). Briggs further quoted arguments from a Christian minister providing support for the belief that the tsunami was an intentional act of God:

It has to be noted that the wave arrived on the Lord's Day, the day God set apart to be observed the world over as a holy resting from all employments and recreations that are lawful on other days. Do not worldliness, materialism, hedonism, uncleanness, and pleasure-seeking characterize our own generation to a great extent and does not this solemn visitation in providence remind us that He remains the same God still? (qtd. at p. 3)

While the Christian minister voiced his own convictions, his perspective represented the belief of many silent religious extremists. Even those with more balanced views about the cause of the tsunami found it difficult to explain God's role in the disaster.

Other reports of the event expressed a similar belief that the tsunami was retribution from God, including one that warned those in Morocco that, "the disaster was a warning . . . to take measures against sex tourism (Neighbour, 2005, n.p.). Another report in News24, a South African online news source, suggested that God signed the tsunami. The newspaper quoted Mohamed Faizeen as saying that a look at the picture taken of the Sri Lanka's west coast near the town of Kalutara as [the water] was receding, clearly spelled out the name of Allah in Arabic. The newspaper also quoted another Muslim leader, Mohammed Fawmey, as saying that he too believed the tsunami was sent by God (Pearson, 2005).

Finally, the *Hindu Business Line*, in an article entitled, "A Retribution for Warnings Ignored? suggested that, "A nation that stoically took the suicides of over 8,500 farmers now stands jolted by about the same number of deaths caused by a similar absence of concern for the common man [sic] (Joshi, 2005, n.p.). As reported, the Indian Government failed to make an equitable distribution of the agricultural subsidy, and had been warned against the injustice to the farmers. The newspaper recalled that at the wake of the 1934 Bihar earthquake, Mahatma Gandhi maintained that it was a retribution for the sin of untouchability. The paper maintained that the government had ignored several warnings that had brought about the suicide of many Indian farmers. So, it was justified to say the tsunami was God's retribution for those ignored warnings (Joshi, 2005).

Tsunami as Natural Occurrence

Another side of the discussion on God's role in the tsunami supported the belief that it was a natural occurrence. Although this aspect of the discussion did not take up headline position in many newspaper reports, it formed a base for the discussion about the role of God in the tsunami. Other than providing the scientific information describing the geological occurrence, few newspapers specifically spelled out that the tsunami was a natural disaster (Balkin, 2005; Bates, 2005; Gray, 2005; MacCormark, 2004). Even in these, the focus of the discussion was on effect of this natural disaster on the public in terms of building unity to help the victims. One columnist wrote: "even for the normally politicized Jawaharlal Nehru University, political differences have been buried for the moment as students and teachers are attempting to raise funds (Samanta, 2005, n.p.).

In the face of the dialectic regarding the extremes of belief about God's role in causing the tsunami, religious groups found themselves in a situation calling for a rhetorical strategy to build support for the victims without disregarding the basis for beliefs held by these different groups within their religious communities. The religious leaders needed to establish identification with their goal to raise support for the victims while allowing different opinions about whether the tsunami was an action of God or the motion of geological forces occurring without control. How the leaders rhetorically chose to address this dialectic had the potential to affect the level of support they could muster to provide aid to the victims. Within this context, the present study explores the public communication of the leader of the Catholic Church, Pope John Paul II, and Vatican leaders, following the disaster.

Method

To analyze the crisis of faith expressed in the communications following the tsunami disaster, we employed a critical analysis to investigate how the theological issue of God's role or purpose in a crisis affected the public communication of religious leaders. Over 100 national and international newspaper articles drawn from *Pro Quest*, *Lexis Nexis*, and *Google* search engines were reviewed to provide a descriptive account of different perspectives regarding God's role in the disaster.

Data

We selected the public communication of Pope John Paul II following the disaster as the specific data for this study. As the leader of the worldwide Roman Catholic Church, the Pope is designated for Catholic Christians as God's representative on Earth. Therefore, how the Pope rhetorically characterizes God's role in the tsunami disaster would be especially insightful. The texts used for analysis represent the official public communications from the Vatican following the tsunami disaster. These were limited to the official statements of the Pope taken from the Vatican News Service, press releases featuring prominent spokespersons within Vatican published by the Catholic News Service, and official comments published in *Catholic World News*, an official news source from the Vatican. In order to get authentic Vatican statements, the authors searched the Vatican Website for the official translation of these public communications that were originally in either Italian or Latin. The texts were drawn from the time of the disaster on the December 26, 2004, through January 31, 2005, when the story was most urgent.

Procedure

We used the process of critical discourse analysis to study the texts delivered by Pope John Paul II or presented in his name by senior Vatican spokespeople following the tsunami of 2004. As the leader of the Roman Catholic Church, Pope John Paul II was in a position to identify the principle interests of the church through his communication about the crisis. Fairclough (1995) suggested that texts constitute versions of reality, "in ways which depend on the social positions and interests and objectives of those who produce them (p. 104).

To examine the reality depicted in texts, Fairclough (1995) included four degrees of textual presence or absence as a way to identify the interests and objectives of those crafting the messages: foregrounded information, backgrounded information, presupposed information, and absent information. Both foregrounded information and backgrounded information are explicitly stated in an article. Fairclough (1995b) used the term, "global text structure to describe foregrounded information (p. 119). This information includes the main themes, topics, or ideas that are emphasized. While foregrounded information is prominent, backgrounded information is provided to fill in the needed information for a more complete picture of reality. For example, backgrounded information would follow the main theme or focus, be placed later in an article, or be embedded in subordinate clauses within sentences. In the case of presuppositions, the interpretation relies on elements that are constructed in other texts. For example, references in a press release calling on the Virgin Mary to "help your people and protect them from danger (Pope joins Europe's mourning, 2005, n.p.), would be considered as presupposed information drawn from Biblical references to Mary, as the mother of Jesus, the Son of God. The fourth degree of presence is absence. When something is unsaid, it is absent in the text. Fairclough (1995) argued that, "the unsaid of a text (p. 6) identifies implicit assumptions about what might prove to be the most insightful viewpoint for the purpose of comparative analyses. In the case of the present study, if the word "Muslims is absent in the Pope's texts, the critic could speculate why this group was not specifically identified.

In the present study, we studied the texts using Fairclough's model to identify what information was foregrounded, backgrounded, presupposed, and absent. This enabled us to determine how the leaders of the Roman Catholic Church framed their response to the tsunami in official Vatican communication. Following the description of their rhetorical strategy, we interpret the findings using Burke's theoretical framework and the literature

on strategic ambiguity, and evaluate the effectiveness of the strategy along with providing conclusions and directions for future study.

Results

Foregrounded Information

The desired outcome or purpose of the texts we analyzed called for the giving of aid and support for the survivors in the affected regions following the crisis. The Pope and those who spoke for him were explicit in making this the focus of their messages to the world and expressed what they hoped would be the desired response from those hearing their words. First, the Pope called for material aid and acts of relief. The following terms represent these desired positive responses: "aid, "acts to bring relief, "concrete responses, and "generous support (Pope John Paul II prays, 2004, n.p.); "programs to rehabilitate (Vatican bids generosity, 2004, n.p.); "donations and "relief efforts (Pope applauds Asian relief, 2004, n.p.); "material assistance (Vatican leads church, 2005, n.p.); "aid to victims (Vatican prelate reflects, 2005, n.p.); and "assistance for survivors (Vatican mass, 2005, n.p.). The immediacy of providing money and aid to help the relief efforts made this appeal attractive to those hearing the call for assistance.

A second form of support involved encouraging solidarity and cooperation among members of the Church, as well as other individuals and groups. Examples of these terms calling for people to work together to help the victims included: "solidarity (Pope John Paul II prays, 2004, n.p.); "support the efforts of the local churches (Ireland, 2005, n.p); provide "expressions of genuine, active solidarity, (Vatican prelate reflects, 2005, n.p.); "encourage followers of different religions to cooperate on their efforts (Pope encourages joint effort, 2005, n.p.); and prayers, such as, "May this catastrophe lead . . . to a future of greater generosity, cooperation and unity in the service of the common good (John Paul II, 2005, January 22, n.p.).

The commitment to a higher order was the third purpose in the messages issued by the Pope. Included among these more universal goals were the following: "renew determined commitment to build peace (Ireland, 2005, n.p.); bring about "a radical and dramatic change of perspective among people 'too often preoccupied with making war' (Vatican paper raps, 2004, n.p.); "defeat the temptation toward selfishness (Vatican leads church, 2005, n.p.); "promote human dignity (Pope lists 4, 2005, n.p.); "reduce materialism and selfishness (Vatican prelate reflects, 2005, n.p.); and have faith that "the lessons of the tragedy could also help to form the members of the younger generation (Vatican leads church mobilization, 2005, n.p.).

The foregrounded responses of the Pope were clearly focused on getting his message across to members of the Roman Catholic Church. However, he also meant for his words to be heard by other religious groups, mentioned only as “different (Pope encourages joint efforts, 2005, n.p.) and “too often preoccupied with making war (Vatican paper raps, 2004, n.p.). His intended action was explicitly identified as the giving of material aid, the showing of solidarity and cooperation, and the fulfillment of higher order values such as peace and human dignity.

Backgrounded Information

In all of the official communication, the Pope and Vatican spokespeople used general terms that described the crisis event, its location, those affected, and its effects. These terms reflected the necessary information to provide a more complete picture of the reality of the situation. The following terms illustrate how the Pope and his official spokespeople focused the attention on the crisis event of December 24, 2004: “tsunami, “tidal waves, and “earthquake (Papal prayers, 204, n.p.); “wake (Pope John Paul II prays, 2004, n.p.); “quake (Ireland, 2005, n.p.); “natural disaster (John Paul II, 2005, January 24, n.p.); “natural forces (Vatican mass, 2005, n.p.); and “terrible seaquake (Sodano, 2005, n.p.). Except for the word “tsunami, which is of Japanese origin, the terms describing the event mostly were familiar to the public.

All of the texts provided information about where the crisis occurred. Commonly, the authors identified the general areas of Asia, Southeast Asia, or South Asia. The specific countries of Indonesia, Sri Lanka, India, Bangladesh, Myanmar, Thailand, Malaysia, the Maldives, and Somalia often were named. The Indian Ocean and “that region (John Paul II, 2005, January 22, n.p.) also were identified as locations for the crisis.

The terminology used to identify those affected by the tsunamis reflected a similar tendency toward the general. Those affected were: “victims, “people, and “populations (Pope John Paull II prays, 2004, n.p.); “refugees (Vatican bids generosity, 2004, n.p.); “survivors (Vatican schedules memorial mass, 2005, n.p.); “loved one (Vatican leads church, 2005, n.p.); “the world’s children (Pope prays for all, 2005, n.p.); “the dead (Vatican prelate reflects, 2005, n.p.); “families (Pope joins, 2005, n.p.); “the grieving, “the homeless, and “the peoples struck (John Paul II, 2005, January 22, n.p.); and “the souls of those who died (Vatican mass, 2005, n.p.).

The effects of the crisis took the form of positive and negative terms and phrases. When describing the response of people around the world, positive descriptions emerged: “a unanimous chorus of fraternal solidarity

(Pope John Paul II prays, 2004, n.p.); “rapid international and humanitarian mobilization and “the great work of solidarity (Ireland, 2005, n.p.); “prayerful sympathy (Papal prayers, 2004, n.p.); “a $4 million aid package (Vatican bids generosity, 2004, n.p.); “the international community rushing help to the survivors (Pope applauds Asian, 2004, n.p.); “emergency aid (Vatican paper raps, 2004, n.p.); “condolences (Vatican leads church, 2005, n.p.); “three minutes of silence in memory of those who died (Pope joins, 2005, n.p.); “globalization (Vatican mass, 2005, n.p.); “efforts to provide relief and “remarkable outpouring of sympathy throughout the world (Pope encourages joint efforts, 2005, n.p.); and “young people discover[ing] the face of God in Christ (John Paul II, 2005, January 6, n.p.). The negative effects of the crisis were captured by such descriptors as: “destruction, “tremendous tragedy, and “devastating calamity (Pope John Paul II prays, 2004, n.p.); “suffering (Vatican paper raps, 2004, n.p.); “thousands of deaths (Papal prayers, 2004, n.p.); “devastation (Pope applauds Asian, 2004, n.p.); and “the most difficult and painful trials (Vatican leads church, 2005, n.p.).

Through the inclusion of backgrounded information generally describing the event, where it occurred, those affected, and the effects of the crisis, the audiences of these messages gained a more complete picture of the reality as it presented itself following the crisis. General terms were used to describe these aspects of the situation, keeping the desired outcome of seeking aid and support for those affected in the foreground of people’s minds.

Presupposed Information

The Pope and those who spoke for him assumed the receivers of the messages would draw upon information previously acquired from other sources to make sense of the rhetoric explaining the disaster and what action should be taken to help those affected by the crisis. By including references to Christian beliefs, universal principles, and terms often associated with divine intervention, the leaders of the Church enabled the listeners to make their own connections between the rhetoric and their individual perceptions regarding the disaster.

Throughout the texts, references to information that would make sense to Christians and those familiar with Christian practices emerged. The timing of the tsunami corresponded with Christmas and there were numerous references to “the Christmas holiday (Pope John Paul II prays, 2004, n.p.); “at this Christmas time (Ireland, 2005, n.p.); “Christmas festivities (Papal prayers, 2004, n.p.); “Epiphany (Pope prays, 2005, n.p.); and the “Christmas season (John Paul II, 2005, January 5, n.p.). The connection with

Christmas was used on several occasions by Pope John Paul II (2005, January 5) to identify a time when God intervened on behalf of humanity: “We contemplate the great mystery of the birth of Jesus, in whom God definitely enters history and offers salvation (n.p.); and “the Church recalls the message of hope made visible in Bethlehem with the birth of Christ and assurance that God never leaves man alone in his suffering (Pope lists 4, 2005, n.p.). The Christian belief that the dead will be raised up to be with God in “our heavenly home presupposes that the victims of the tsunami will enjoy a similar outcome (Pope joins, 2005, n.p.).

Christians were often referred to specifically in the texts: “all believers, “Christians and “the faithful. In establishing this common tie with Christianity, references could be made to individuals and groups who previously had been tested by God in biblical times. Cardinal Renato Martino, President of the Pontifical Council for Peace and Justice, suggested in this situation: “Perhaps God wants to test our capacity . . . (Vatican leads church, 2004, n.p.). Archbishop Josef Cordes, President of the Pontifical Council “Cor Unum, agreed: “If faith does not shed light on their circumstances, what will? (Vatican prelate reflects, 2005, n.p.).

In addition to the Christian references, the texts included universal appeals that relied on non-Christian audiences to make their own sense of the rhetoric. Whenever Christians were mentioned, non-Christians were included as, “and men [sic] of good will (Pope applauds, 2004, n.p.). In a press release, the Vatican newspaper, *L'Osservatore*, pointed to the universality of the destruction by referencing its magnitude: “The fact that the devastation swept across different societies, cultures, and nations should help to reinforce the universal perspective (Vatican paper raps, 2004, n.p.). The perspective referred to in this case is the suffering endured by those impacted by the magnitude of the disaster. Church leaders made references to the universality of suffering by issuing such comments as: “No one can feel a stranger to those who suffer and “mankind realizes his [sic] vulnerability (Vatican leads church, 2005, n.p.).

The universal urges to question why something as devastating as a tsunami would be allowed to occur, often is reflected by the Pope and Church leaders. Cardinal Sodano, the Vatican Secretary of State, speaking for the Pope explained, “The natural response is ‘to look to the heavens seeking response to the many questions that arise during these times of confusion (Vatican mass, 2005, n.p.). Cardinal Renato Martino also characterized the times as “full of difficulties and contradictions (Pope lists 4, 2005, n.p.). The Pope himself suggested a similarity between the disaster and the

mystery of Jesus' suffering and resurrection when urging that the "Christian community to be led to a deepened trust in God's mysterious providence and ever closer union . . . in the mystery of his suffering and resurrection (John Paul II, 2005, January 22, n.p.). The relationship between suffering and resurrection for Christians is cast as a framework for viewing the suffering experienced by the victims of the tsunami and their resurrection to eternal life.

The terminology used in the texts also provides reference to what might be considered as divine intervention. In biblical texts, God's power is often reflected in verb choices with physical characteristics, such as: "powerful tsunamis which struck Indonesia (Pope John Paul II prays, 2004, n.p.) and "the peoples struck by this immense natural disaster (John Paul II, 2005, January 22, n.p.). When the plagues were sent by God in Egypt, they moved across the face of the earth striking down the firstborn son in every household, much as how Church leaders suggested the tsunami "swept across different societies (Vatican paper raps, 2004, n.p.) without discriminating among its victims. By referring to the tsunami as a "devastating cataclysm (Vatican schedules memorial mass, 2005, n.p.), the Pope presupposed a familiarity with biblical history when the earth opened up to swallow some evil force or destroy unbelievers, such as when Moses came down from the mountain with the Ten Commandments only to find his followers worshipping false idols. When he threw the stone tablets against the idol in the form of a golden calf, the earth opened and swallowed up the unbelievers. A similar reference, "came like a bolt from the blue (Sodano, 2005, n.p.), suggests the presence of a higher power sitting in judgment and sending a lightning bolt as a warning or message to observers about the power of God or "vengeful deities (Burke, 1954, p. 161).

Through references to Christian beliefs and believers, universal messages, and attributes to divine intervention, the Pope and Church leaders relied on connections that the audiences could make with previously acquired information to make sense of the disaster. In each instance, through this presupposed information, the audiences could transcend from the *here and now* to the *eternal*. These references made it possible for Pope John Paul II to have his rhetoric understood by members of the Roman Catholic Church, non-Catholic Christians, and non-Christians.

Absent Information

The absence of specificity in the texts is noteworthy regarding the cause of the event, the victims, the location, and some of the effects. While the crisis was named, details of how the disaster occurred are missing. No

geological terms or information were forthcoming from the Vatican regarding the origin or science of the disaster. Specific victims were also nameless. The groups were identified as: “populations and “people (John Paul II, 2005, January 5, n.p.); “communities (Vatican leads church, 2005, n.p.); “Asians (Pope joins, 2005, n.p.); “world and “children (Pope prays for all, 2005, n.p.); “families (Vatican prelate reflects, 2005, n.p.); and “souls (Vatican mass, 2005, n.p.). The details of the “homeless (Pope to offer mass, 2004, n.p.), the nature of the “suffering (Pope joins, 2005, n.p.), and the condition of the “dead (Vatican prelate reflects, 2005, n.p.) were missing. No specific ethnic or non-Christian religious groups were named. Similarly, no mention of previous conflict, terrorism, or war was found in the Vatican’s rhetoric. The location of the disaster remained at the national or regional levels, with specific communities and cities affected absent from the texts issued from the Pope and those who spoke for him from the Vatican.

Equally absent was the suggestion that God had a reason or the right to purposefully cause the tsunami. No specific reference was made to God as being vengeful or even powerful. In this manner, the Vatican embraced the mystery of the event and avoided the potentially controversial process of explaining why such an event would occur.

When examining the effects of the disaster and the desired actions sought by the Pope in response to the crisis, there is some divergence in what is present and absent in the texts. The negative effects of the disaster are mentioned, but absent are the details of what the destruction actually entailed. Facts are missing from the official Vatican communication about the disaster. This absence of specifics about the negative effects contrasts with the more specific strategies of efficacy reflected in the positive responses to the disaster and the strategies needed to respond further to the crisis.

In summary, the Pope and other Church leaders were explicit in the foregrounded information about what the world’s response should be to the tsunami disaster. With sufficient backgrounded information to provide a clearer picture of the reality as it presented itself following the crisis, the audiences were able to use their previous knowledge through references to Christian teachings, universal principles, and examples of divine intervention to make sense of what had transpired. The absence of more specific information about the details of the disaster and those affected enabled Vatican rhetoric to focus on how the people of the world should respond to the crisis.

Discussion

The Vatican's crisis rhetoric offered a clear message of identification, but failed to address directly the mystery of the crisis event. We discuss the relevance of this strategy form the perspective of Burke's terministic pyramids and apply these observations to the sensemaking process of crisis communication.

Terministic Pyramids and Identification

The foregrounded information was based on language from the socio-political pyramid (Burke, 1966). The Vatican established "relief efforts (Vatican bids generosity, 2004, n.p.) and "aid to victims (Vatican prelate reflects, 2005, n.p.) as the primary objective. To achieve the world-wide response needed for such a severe disaster, the Vatican called for "solidarity (Ireland, 2005, n.p.) and aspired to see "a future of greater generosity, co-operation and unity in the service of the common good (Pope encourages joint efforts, 2005, n.p.). This foregrounded message made no mention of conflicts among groups or differences among ideologies. Instead, the primary objective was to unify in an effort to bring aid and comfort to those who were suffering. This approach was appropriate in that the Vatican offered a call to action that ignored differences and provided an irrefutably altruistic goal.

The backgrounded information touched on the natural order of the situation, but failed to provide any messages regarding causation. The Vatican made clear mention of the fact that an "earthquake (Pope John Paul II prays, 2004, n.p.) had caused a "tsunami (Papal prayers, 2004, n.p.), but there was no detailed discussion of the science. Similarly, the Vatican identified the region and every country whose shores had been ravaged by the tsunami, but no mention of the victims' religion or political preferences were identified. In this manner, the Vatican made clear the action which was needed, why it was needed, and where it was needed. The only mention of God in the backgrounded information was a reference to young people discovering the "face of God (John Paul II, 2005, January 6, n.p.) in their service to the "suffering (Pope encourages joint efforts, 2005, n.p.). By establishing the background of the crisis relief effort without mention of the political and ideological tensions in the affected areas, the Vatican was able to maintain a focus on the immediate need of providing aid to thousands of suffering people. Any mention of the political and ideological tensions described above, would likely have only served to distract the audience from the Vatican's primary goal of service.

The presupposed information addresses what Burke (1966) refers to as the verbal pyramid. The crisis event gave the Vatican an opportunity to

connect the crisis with the story of Christ's "suffering and resurrection (John Paul II, 2005, January 22, n.p.). The Vatican's message made consistent reference to the universality of "suffering (John Paul II, 2005, January 5, n.p.), claiming "no one can feel a stranger to those who suffer (Vatican leads church, 2005, n.p.). As consolation to those who lost loved ones in the tsunami, the Vatican mentioned life after death with such references as "our heavenly home (Pope joins, 2005, n.p.). Each of these references calls upon the established beliefs of Christians. These beliefs call for tolerance for suffering, a hope of a brighter future, forgiveness, and the need to offer aid to those in need. At no point in the discussion of presupposed information, however, did the Vatican seek to provide a specific reason for the suffering. This ambiguous approach is consistent with the Vatican's overall objective of fostering identification in the service to those in need.

The absent information identified in the analysis suggests a willingness and preference by the Vatican to accept and tolerate the mystery of the disaster. The Vatican viewed the tsunami in essence as, in Burke's (1966) terms, a force of motion over which there is no worldly control. In so doing, the Vatican accepts the most basic hierarchical division—God's supremacy over worldly powers. Yet, there was no speculation about God's vengeance or any other possible motives for creating or allowing this disaster to occur. Thus, the supernatural dimension of the crisis received little attention from the Vatican.

Mystery and Sensemaking

The Vatican's rhetoric did not address any specific cause or motive for the crisis. Instead, the Vatican employed a strategically ambiguous strategy that embraced the mystery of the event and allowed for multiple interpretations. We explain this observation further based on questions of evidence, intent and locus. As we noted above, these deal with, respectively, (1) the details or facts of the crisis, (2) the motive of the organization prior to the crisis, and (3) the cause of the crisis and who is to blame.

Questions of Evidence. The absence of references to the scientific information explaining the disaster resulted in ambiguity in the backgrounded information explaining exactly what happened. While the scientific description of what occurred could be found in the press (Lancaster, 2004), at no time was this information forthcoming from the Vatican. The choice not to include this information may or may not have been intentional. However, the fact that it was absent supports the argument that without specific evidence to the contrary, the ambiguity of the rhetoric enabled audiences to transcend between the reality of the here and now to the possibility that God

had a divine purpose that was played out through the events surrounding the tsunami.

Questions of Intent. God's involvement in the crisis brought into play Burke's notion of action versus motion. The dialectic tension between those who argued that God intentionally struck Southeast Asia contrasted with those who contended that the act of nature was motion. The presupposed information was key in affecting the rhetoric of the Pope and those who spoke for him due to the transcendence experienced by audiences who acknowledged the mysticism of God's previous intervention into history through the birth and resurrection of Jesus. The use of terminology associated with previous divine intervention furthered the presupposed view that God was capable of the action. However, in the absence of rhetoric suggesting God took such action, the questions behind God's role remain clouded in mystery.

Questions of Locus. While Sellnow and Ulmer (2004) used these questions to determine who was responsible or to blame for the crisis, these questions are pertinent to the issue of identification within Burke's discussion of consubstantiality. When exploring the theological issue of God's role affecting communication about a crisis, the establishment of whose God we are talking about becomes relevant. The use of references to Christian beliefs and Judeo-Christian history helps to promote identification between the Church leaders and the audience. For Christians, God is the same being. This identification enables audiences to understand the rhetoric of the Church leaders as they explain the crisis. In addition, while secondary, the use of terms that appeal to a universal perspective enables those who are different from Christians in their beliefs to become consubstantial with Christians in what their response should be to the crisis.

Accepting the mystery of the tsunami's supernatural origin proved effective in allowing the Vatican to meet its initial objective of raising money and providing aid. The Vatican's ambiguity allowed for what Eisenberg (1984) described as allowing diverse groups to maintain "individual interpretations while at the same time believing that they are in agreement (p. 231). The fact that the Vatican orchestrated a combined effort by Catholic relief agencies to raise $650 million is evidence that this strategy was effective. Yet, there is no evidence that the Vatican's ambiguity contributed to the eventual need of the victims to have some sense of understanding and healing after the crisis. Seeger, Sellnow, and Ulmer (2003) explain that, as time passes and the acute phase of the crisis subsides, there is a lingering sense of loss and bitterness that must be addressed. Ulmer, Sellnow, and

Seeger (2007) contend that, for victims to feel a sense of renewal after a crisis they must adopt a prospective rather than retrospective vision of the crisis. Turner (1976) describes this prospective post-crisis view as a readjustment of one's belief system. For those who experienced the tsunami disaster directly and even for those whose vicarious experience was intense, the need for an adjusted belief system was not likely addressed in the Vatican's initial rhetoric. Thus, the tolerance of mystery displayed by the Vatican could be useful for other agencies in the initial stages of crisis recovery. As time passes, however, the crisis literature suggests that messages of greater specificity may be needed to address the healing process of victims and observers.

In the prolonged aftermath of a major crisis, Turner (1976) contends that the crisis victims must adopt a new sense of what is normal. As explained above, Burke (1954) describes this altered outlook as a "higher vision (p. 306). To fully grasp this new sense of normal or higher vision, crisis victims must undergo an extended post-crisis recovery process. Seeger et al. (2003) explain that this post crisis period typically involves messages of explanation, forgetting, remembering, and renewal. In short, crisis victims seek a better understanding of what occurred, move beyond the trauma emotionally, memorialize those who died, and embrace a transformed perception of order that gives them a renewed sense of purpose and fortitude. As the tsunami survivors continue their recovery process, their informational needs will shift from the sympathetic and ambiguous responses described here to a need for a better understanding of how to move past the event emotionally and how to enhance their warning systems for and resilience to similar crises in the future.

Conclusion

Neither the Pope nor Vatican representatives made any direct mention of the general argument that was prevalent in the world newspapers. Whether God could permit such a disaster on his people either as retribution or as natural occurrence is out of the question. Rather, in its rhetoric, the Roman Catholic Church strategically avoided being drawn into such argument or apportioning blame. Instead, the Church maintained the position that responding to the crisis was more important than determining with certainty who or what was responsible for causing it.

This position leaves the crisis communicator ample opportunity to move the stakeholders in any crisis forward for the common good. Such a position serves as a help to those affected in the crisis in their coping and healing process. The Church leaders concentrated their rhetoric on God's

love for the people affected by the disaster. The rhetoric of Vatican officials supported the presupposed belief that since God allowed Jesus to suffer in order to save the people of the world, everyone must be ready at all times to suffer for their own good. For the Catholics, the belief that God loves his people, and his love should prompt love and concern for others, is reflected in the foregrounded position that aid and support must be forthcoming from the world. The Catholic Church did not participate in the dialectic of whether or not God caused the tsunami. Instead, the Pope and those who spoke for him used their rhetoric to accomplish their objective of providing aid and support. The rhetoric reflected multiple objectives: the texts promoted identification and consubstantiation among Christians and non-Christians, relied on the mystery of action versus motion in establishing the disaster's cause enabling audiences to experience transcendence with the possibility of divine intervention, and used ambiguity as a strategy to keep the attention of the world focused on mobilizing aid and support for the victims of the disaster.

Future research in this area should continue to explore the relationship between action and motion when examining how a crisis unfolds in organizations or in larger contexts. Are there signs that a crisis unfolds in predictable ways from specific actions or does a crisis acquire motion that, once started cannot be mitigated until the crisis has run its course? The further application of Burke's conceptualization of action and motion to crisis situations may provide insight into this question. Another area for exploration involves how the cultural elements of crisis messages establishing identification must consider the perspectives of those who do not share the presupposed information necessary to make sense of the communication. Burke's discussion of consubstantiation may help to explain how the recognition of difference may be helpful in crafting messages that must take different perspectives into account. Finally, further analysis of the role of ambiguity as a rhetorical strategy in crises that may appear to have mysterious causes or conditions might illustrate how crisis communicators can more effectively help victims of a crisis to make sense of a tragedy.

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Note

The Pope issued four statements through the Vatican News Service in the month of January, 2005: "General Audience (5 January), "Angelus (6 January), "Message of John Paul II to the President of the Pontifical Coun-

cil ‘Cor Unum’ For Those Affected by the Tsunami in Southeast Asia (22 January), and “Message of the Holy Father John Paul II for the 39th World Communications Day (24 January).

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Book Review:

W.B. Worthen.
Drama: Between Poetry and Performance.

United Kingdom: Wiley-Blackwell, 2016.

This brilliantly written book uses Kenneth Burke's thought to conceive an original critical frame that allow us to deal with drama as both text and performed work. The book teaches how to *read* drama and explores the perennial issues of theatre: language, plot, character, role and the reciprocity of drama as archive, repertoire and restorative performance.

The study of drama in universities has been a record of unresolved issues. I recall early attempts to use Burkean methods and insights as a graduate student at the University of Minnesota. David Thompson and Virginia Fredericks used Dramatism as the central method in their Performance Studies (then called Oral Interpretation) classes. David Thompson (often called "The Duke by his students) had a strong classical education and was a firm believer in the integrity and wholeness of the text. Yet he often acknowledged the tension between the New Criticism and what he called "Burke's Sociological approach.

"I tell you about the dignity of the text and the authority of the author, but Burke examines the text by shoving it from one lens to another, ignores generic convention and sometimes reduce the text to a bat squeak of its milieu. I tell my students to trust the author, but Burkean methods undermine that trust, said Thompson in a lecture about the relationship of writing to staging a play. He noted that rather than serving the text or restoring it to some state of performative purity, for Kenneth Burke the text and the theatre are agencies for the presentation of ideas and issues.

And in this sense, Worthen's book is very Burkean. Permit me to quote a representative passage:

Many of the critical innovations in modern dramatic performance have arisen from efforts to restore "original practices, or a modern imagination of them, against the overwhelming domination of the scenic realism of

the nineteenth century stage: discovering the vitality of the orchestra as a *dancing place* and the cinematic flexibility of the Shakespearean empty platform, and so on. But Brecht's work is critical in another regard, asserting the theatre not as the site for the representation of a fictive narrative, the recitation of characters, which make speeches, but a scene of action defined . . . as part of the larger world surround the stage. (Worthen, 213)

No one has ever written more lucidly about the relationship between writing and performance. Worthen has much to say to teachers of writing, dramatists, theatre goers, art historians and rhetoricians—especially Burkean rhetoricians. The book bristles with ideas. After reading the second chapter I built an exercise for students called "building character from scraps by putting back the subtext. It was wholly inspired by Worthen. He has five worthwhile suggestions where other theorists might give you one. I understand that several other persons are going to review this work and I will leave most of the deep exploration to them.

Charles Urban Larson, Professor Em., Northern Illinois University

MESTER

GENERAL ISSUE

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